

# SCHOOL ARTS

JUNE 1958 / SEVENTY CENTS



Art Education in Russia and Sweden



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# SCHOOL ARTS

## the art education magazine

VOLUME 57, NUMBER 10

JUNE 1958

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## using this issue

Featuring child art in other lands, this issue includes an interesting article on art in Sweden, page 5, and one on art in Russia, page 9. A simple approach to pottery, used in Africa, is discussed on page 13. The story of a mural by a Honolulu fifth grade is told on page 15. Examples of Caribbean child art and an account of an art festival which featured them are on page 17. A leading exponent of outdoor education discusses art in nature's classroom, page 19. In keeping with the summer season, we have an article on drift-wood sculpture, page 21, and one on sand sculpture, page 23. Rope and string have their uses in art as shown on pages 27 and 29. A "collective" kind of block printing is introduced on page 30. Jerry Hausman discusses the words art teachers use, page 31. Pages of special interest to members of art education associations are 33, 34, and 35.

## NEWS DIGEST

*August L. Freundlich, head of the art education department at Eastern Michigan College, Ypsilanti, Michigan, will be the director of a combined department of fine and industrial arts at George Peabody College for Teachers this fall. Our sincere congratulations and best wishes in this new position.*



**Ralph M. Pearson Passed Away on April 27** Ralph M. Pearson, one of the most dynamic figures in art and art education, passed away in his sleep on April 27. An advisory editor of *School Arts*, and a frequent contributor, he was author of a recent series of articles, "Interviews with Non-famous People." Since the death of his wife in March, he had been working on a series of articles on "Experiencing Design." Eight of these articles had been completed at the time of his death, and it is our plan to publish this final series during the coming year. Artist, art critic, and teacher, he had written a number of books. One of these, *The New Art Education*, published by Harper in 1941 and revised in 1953, has been one of the most popular books in the field.

He was seventy-four. No one would have guessed it, for he was as alert at the time of his death as a young man in his thirties. Trained as an artist in the tradition which he later called "skilled copying," he became a champion of the modern movement in art when he saw the first large-scale exhibition of this work at the New York Armory in 1913. He was so impressed with the liberation of the artist and the exuberance in creative work that it changed the direction of his life and he dedicated it to sharing his experiences with others. He founded schools, including the Design Workshop, conducted classes in many places, lectured and wrote for a number of periodicals. As an art critic he had a colorful, and at times a stormy career, for he spoke always with conviction and sincerity and never pulled his punches. He was perhaps best known for his unwavering emphasis on design as creative planning, and in spite of his interest in contemporary art forms he never accepted as sincere art the "dribbles" that were undisciplined and accidental, and which he regarded as "chaos." A number of prominent art educators studied with him, and countless numbers were influenced by his writings. Perhaps because he had been around for so long, and had not been prominently identified with art education organizations, many would discount his current influence. The best answer to this is that his book, *The New Art Education*, doubled its sales last year over the previous one. We are proud that he elected to have his last words with us and look forward to his articles next year.

**International Art Meeting in Switzerland** Erich Müller, president of the International Federation for Art Education, has asked us to invite art educators in our reading audience to attend the Tenth International Congress of that organization at Basel, Switzerland, August 7-12, 1958. Art educators from various parts of the world will attend and participate, including Dr. Viktor Lowenfeld and Dr. Henry Schaeffer-Simmern of the United States. Programs will be in German, French, and English. There will be displays from many countries, and organized excursions to points of interest. You may secure a complete program if you will indicate your plans to attend and send Sfr. 3.- through any bank draft to Schweiz. Bankgesellschaft Basel, Konto FEA-Kongress 1958. You may address the president, Erich Müller, Seminarlehrer, Auf dem Hummel 28, Basel. This



organization is not to be confused with the International Society for Education through Art, of which Dr. Edwin Ziegfeld is president. In fact we understand that there is some possibility that these two international organizations may decide to merge.

**Second Conference of American Craftsmen** With the theme, Dimension of Design, the second annual summer conference of American craftsmen will be held at Lake Geneva, Wisconsin, June 23-25. The purpose of the conference is to discuss problems that affect the craftsmen. Panelists and participants in the program include outstanding performers in the various crafts. Josef Albers and Gyorgy Kepes are among the list of distinguished speakers. Everyone interested in the crafts is welcome. For further information write to: American Craftsmen's Council, 29 West 53 Street, New York.

**Carnegie Tech to Have High School Program** High school students can study painting, drawing, and design during the summer session at Carnegie, June 23-August 2. This special program is designed to prepare students for college work and to help them determine their interests and aptitudes in art. Students may enroll for morning or afternoon sessions or both. Dormitory and dining facilities are available. For further information write to the Director of the Summer Session, Carnegie Institute of Technology, Pittsburgh 15.

**New York Art Supervisors Exhibit Paintings** Paintings by New York's art supervisor, Vincent Popolizio, and his associate, Harold Laynor, were shown in the I. B. M. Country Club, Poughkeepsie, April 28-May 12. Congratulations!

**Ceramic and Enameling Workshops Announced** In collaboration with the American Art Clay Company, the John Herron Art School of Indianapolis will offer credit courses in ceramics and enameling during various short workshops during the summer. Those interested may write to the American Art Clay Company, 4717 West Sixteenth Street, Indianapolis.

**Summer Art Scholarships for Teachers** This year's awards for summer study, made annually by the American Crayon Company, are for work at Colorado State University. Four art teachers from different areas of the country will study art education, crafts, design, and silk screen technics.

**Rutgers Creative Art Education Workshops** Marion Quin Dix and George Conrad will conduct summer workshops on Creative Art Education during two three-week sessions at Rutgers, New Brunswick, New Jersey. These well-known art educators will be supplemented by visiting specialists. For further information write to the director of the summer session.

**New York Hospitals Need Crafts Instructors** Mentally-ill patients in New York State hospitals need the services of fifty-five crafts instructors. Salaries start at \$3140. This is far too low, from one to two thousand dollars less than beginning teachers receive. We don't think it's fair.



Lake Geneva welcomes craftsmen, 1958 summer conference.

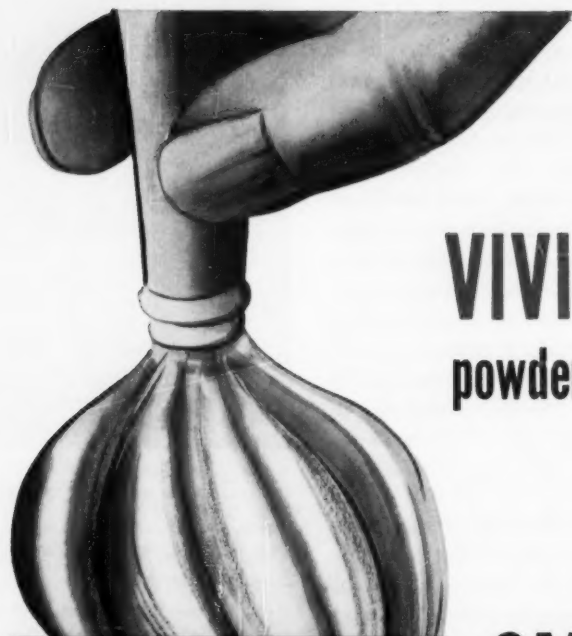
Two exhibitions, *Children's Paintings from Morocco*, and *Swedish Textiles Today* are among those being circulated through the Smithsonian Institution Traveling Exhibition Service, Washington 25, D.C. Write for complete details if you are interested in exhibitions in your own community.



ATELIERS DU VENDREDI, AGE 10



ASTRIC SAMPLE, BEISIER



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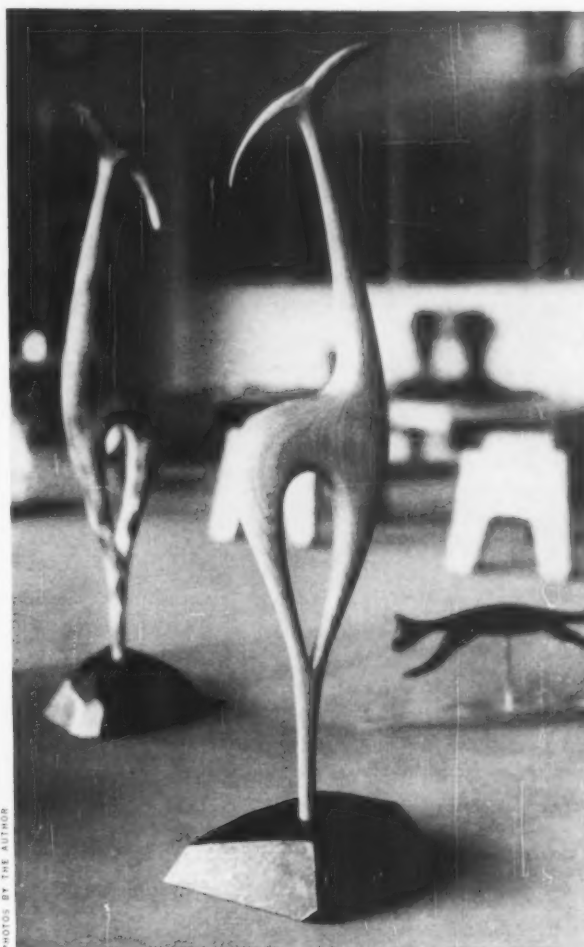
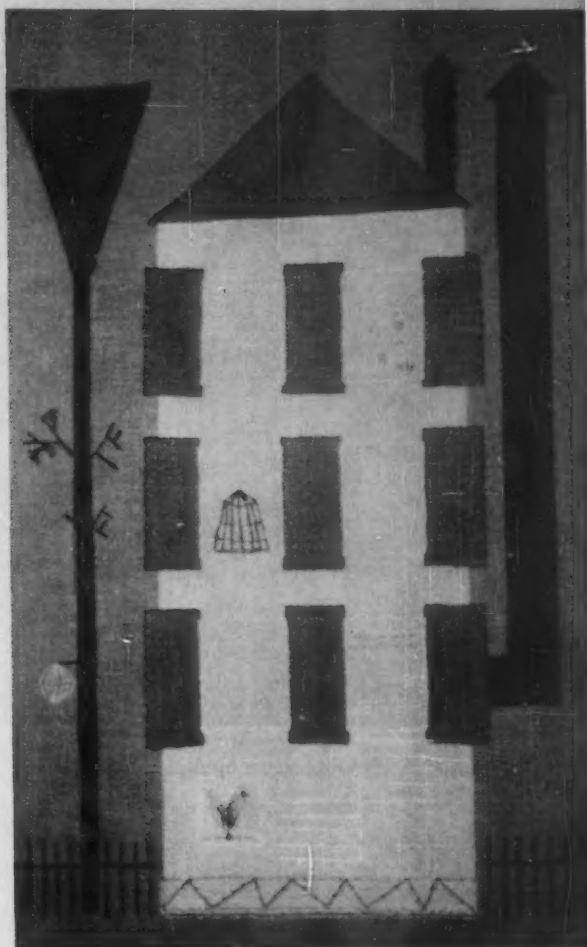
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PHOTOS BY THE AUTHOR

*A bold, direct statement in applique, left, uses common theme. Right, hand-carved animals made by eighth grade children.*

## PUBLIC SCHOOL ART IN SWEDEN

SELMA JACOBSON

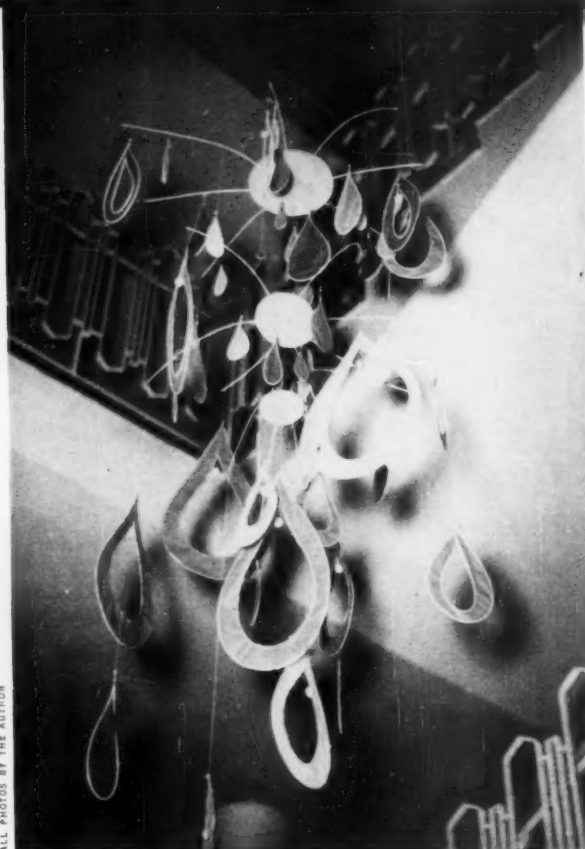
Art Education in the Swedish Public Schools has taken a long step forward within recent years. Plodding steadily in well-worn paths established by previous generations, a rich heritage had been lulled into reposing sleep. Again

*A rich heritage is reawakened in Sweden, with new dramatic emphasis on the crafts in public school art. Objectives lead to new insights in understandings, esthetic growth, awareness of the function of art.*

and again a champion had called for a reawakening, but it was easier to doze. One had, after all, enough to do in teaching other subject matters which were thought more vital. The Three R's took the lead. Students must be pre-

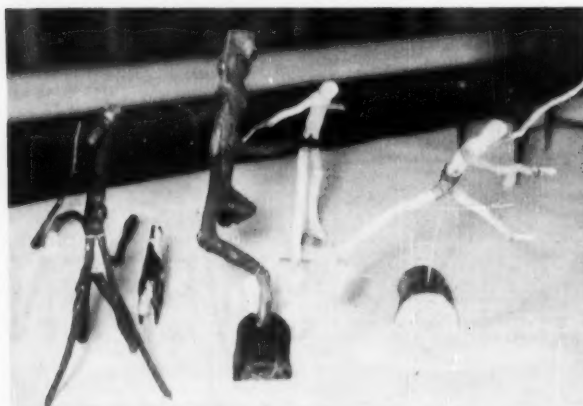


*Home furnishings by Stockholm junior high school students.*



*Inventive mobile of reed and tissue by eighth grade pupil.*

*Below, sixth grade sculpture utilized roots and branches.*



*Below, decorative and functional wood forms, seventh grade.*



pared for the tests which would determine whether they were worthy of higher education! The classroom teacher was duty bound to help her students toward this desired goal.

A critical study of the Swedish school system shook its foundations. Goals were discussed with new meaning. Educational leaders voiced a philosophy which reached out to gather all forces which together would lead to the development of the whole child and all children for acceptance in a world society. The "sleeping princess" stirred. Art education presented an important position in this new understanding of aims in building a generation prepared to meet the complicated framework of life in a modern world. A committee was selected to study the question which suddenly presented itself as having unexpected facets in the matter of child development.

The committee looked back into the history of education and traced the efforts which had been made since the days of antiquity to bring art to the fore. It discussed the rise and fall of interest in the arts and crafts both abroad and at home. It saw the dawning of a new understanding of the position of esthetic training in all fields of education. Art was something which need not stand alone but could be an integral part of all phases of school experience. In the handicraft areas were definite needs for esthetic training as well as unlimited opportunities for developing understandings related to beauty of form, color, and design. Physical education in which the Swedes excel was already serving the





*Ceramic forms applied to a painted mural by fifth graders.*



*Children, nine to ten, set table with their ceramic pieces.*

field of art. Home economics teachers, shop teachers, musical education departments, all joined hands in the cry that "we, too, contribute to esthetic development."

The recent exhibition and conference held at Mariekällskolan in Södertälje demonstrated these facts and sent the 2,000 delegates wide-eyed with admiration and filled with a burning desire to carry the flame to their respective schools. Södertälje, an industrial community lying 25 miles from Stockholm, was the proper milieu for such an undertaking. Nestling down among its many hills, wrapped in evergreen forests, and tied with a blue ribbon canal, it is one of Sweden's loveliest cities, a living example that utility and beauty can be united.

Imposing exhibitions had come from thirty school districts. There was evidence that not all of Sweden's teachers had been asleep, but rather the contrary. Working silently in their respective schools they were already moving toward the goals which had not appeared to others. From the many contributing schools had been selected the very best they had to offer. Then under the supervision of artists the exhibitions were displayed to catch the eyes of the streams of visitors. Four days were devoted to the undertaking and delegates were assigned to one-day visits. Sunday was left open to the public and the throngs which crowded through the expansive building evidenced the interest which the parents have in this important phase of childhood education. A portion of each day was devoted to listening to out-

standing speakers and watching pupil demonstrations which varied from music, gymnastics, and dramatics to food preparation and copper enameling.

One classroom was set aside for each school district. The movable desks and chairs disappeared and what had been a schoolhouse was suddenly an art museum. Walls were hung with paintings and paper crafts while tables displayed three-dimensional projects from school shops and art classes. Transparencies vied with captivating views at the picture windows in classrooms and corridors. From ceilings dangled fascinating mobiles. Above cupboards and cloak hooks were stretched group paintings. The collections included art expressions from the youngest child in the earliest school years to those from students in teachers' colleges and seminaries. Materials of every description had been employed.

In the field of creative arts the Swedish schools have provided an excellent program in the first three grades (Ages 7-10). In addition to the regular art period creative activities are correlated with other subject matter areas. Inexpensive and no-cost materials are employed in the production of holiday decorations, illustrative materials, and group projects. From the forests are gleaned roots, twigs, pine cones and moss. From garden and open fields are gathered seeds and grasses, clay and stones. Seemingly waste materials are translated by nimble fingers and inventive minds to things of delight or practical use. Emphasis is placed on producing articles of form and beauty without the

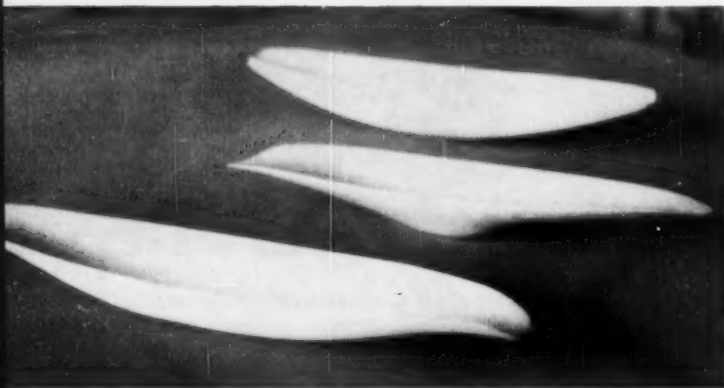
*Exciting forms evolved in this seventh grade glass mosaic.*

need for expenditure of money. The children's eyes are opened to the possibilities waiting at their doorsteps.

The Swedish child has the particular advantage of living in a society which has an appreciation for the work of the human hand. Yet in today's Sweden this spirit of appreciation rests on an unsteady foundation. "We are in danger of becoming mere cogs in a vast industrial machine," cried Birger Ohman, Director of Industrial Arts. "Mankind must

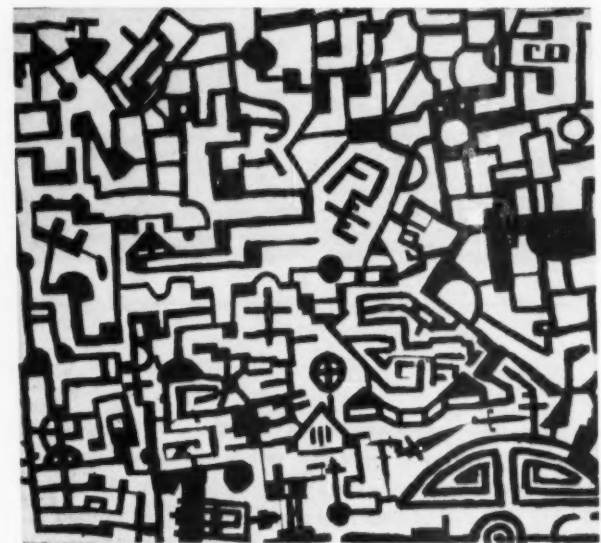


*Fabric design in black and white by seventh grade student.*



*These handsome hand-carved wood bowls by eighth graders.*

*Simple hand-weaving explorations interestingly displayed.*



have the opportunity to express his individual hopes and dreams. He receives inner satisfaction from the opportunity of forming and creating things with his hands after his own ideas."

Opportunities for creative experiences in the upper grades have been more or less limited by the teacher's ability to see beyond the cold facts of a course of study or a set of patterns. The recent exhibition is certain to give impetus to further experimentation. It was impossible to assimilate all that was displayed, but it was not just ideas for new projects that grew out of the whole. Perhaps more important was the realization that "It is not a matter of attempting to make great artists of all our pupils," as expressed by Dr. Marita Lindgren-Fridell. "It is our duty to develop understandings and appreciations, as well as to stimulate the child to create that which is in itself beautiful."

The author is a home mechanics teacher on leave from Bridge School in Chicago. She has spent four years as teacher of handcrafts and regional consultant in creative arts in the Mariekällskolan, Södertälje and province of Södermanland.

PEARL GREENBERG

*The current interest in the educational program in Russia merits a look at the art education program. The author presents a report, based on translation from Russian sources, without an effort to evaluate.*

ART ABROAD  
SCHOOL ARTS "EASTVIEW" JUNE 1958

# ART EDUCATION IN RUSSIA

Having more or less taken for granted that the people of Russia were rather illiterate and that their schools were of the most primitive sort, we were startled to learn of their scientific achievements. We are now more or less taking for granted that the total school effort has been on science and that other areas of the school curriculum were ignored and even eliminated in order to make possible a concentration on scientific progress. One of these days we are likely to have a rude awakening on this score and find ourselves cultural barbarians if we neglect the arts. We hope to present a true picture and an evaluation of art in Russia in future issues. As a beginning, we offer this account of the art program in the area around Moscow, with no effort to evaluate it. Photos are from other regions.

In the early days of the revolution in Russia, there was little opportunity for children to develop self-expression, according to King, in "Changing Man." In spite of adverse conditions, there were some who were concerned with the arts for children in 1918; outstanding among them was the Commissar for Education, Lunarchsky. However, there was a shortage of teachers in the arts in those days, as well as a shortage of supplies for the painter. The emphasis in education being in other directions, the arts took second place. When they were finally included, there was rigidity in the curriculum, similar to the methods used in the United States in the early nineteenth century.

In the curriculum guide for "Drawing" (1955) in the Russian Federated Republic (one of fifteen such republics in

*"Leningrad," by sixteen-year-old Alexander Konstantinov of Leningrad, from exhibit sponsored by London's Sunday Pictorial.*



AUTHENTICATED NEWS PHOTO



the USSR), the "new educational plan" for the first through sixth grades, is emphasized. The aims in drawing are to increase the child's esthetic interests, paying more attention to his individual abilities in this area than the old curriculum. The following is a free and general translation of the new guide.

This brochure clearly and concisely outlines the organization of materials for every class . . . also the minimum skills and knowledge in art which every student should master in each class. It also outlines the general course of work in each division of the drawing curriculum: drawing from nature; decorative arts; drawing on a theme; observing art reproductions, and lectures on art developed to suit the particular age abilities of the students. The selection of subject matter used should assure a cumulative development and mastery of skills, as well as the development of form and color of surrounding objects, and a gradual transition in learning the fundamentals of painting. The Ministry of Education has presented this guide in which are developed only the broader principles of the work via basic outlines for the organization of the art program, as compared to the old method which gave the teacher much more detailed information.

Drawing is one of the educational subjects whose task is to develop esthetic education of the student, and contribute to his all-around growth. The school courses in drawing pose the following problems: to educate the student in the fundamentals of realistic art; to give him the necessary knowledge and skills in drawing from nature, from memory and direct observation; and to develop the student's perception as well as perspective; to teach students to understand the meaning of drawing in practical activities, and to make use of the habits and skills, learned through drawing, in other subjects and practical work; to develop creative abilities, artistic taste, as well as interest and love of the graphic arts. The time allotted to each division of drawing follows:

	Hours	Grades					
		1	2	3	4	5	6
Drawing from nature	116	14	17	20	21	22	22
Decorative arts	42	11	10	7	6	4	4
Drawing from a theme	30	8	6	4	4	4	4
Lectures on art	10	—	—	2	2	3	3

The total above is 198 hours of drawing through sixth grade.

Drawing from Nature is the over-all course. It is most important to observe objects as to form, color, and construction; to observe perspective, as far as the position of objects in relation to the person drawing the picture (objects seen from above or below). It is absolutely necessary to develop in each student this ability to observe; they should be able to compare, among themselves, the work they do, to realize similarities and differences in the work of each one. Perspective, form, light and shade are vital to the art program. Children should be taught to work on paper with crayons and water colors, making use of this basic perspective, color knowledge, and shadows. A program in Drawing from Nature, on a Theme, and Decorative Arts follows.

**First and second grades:** drawing from nature in simple forms . . . no need to develop perspective. Basic objective is to teach the drawing of simple objects, geometric shapes, correct proportions. Black crayons as well as colored crayons are used at this time. Themes throughout the grades include holidays, festivals, times of the year and fairy tales, which are started right from the first grade. These young children do simple embroidery based on national ornamentation involving the use of simple geometric forms.

**Third and fourth grades:** drawing from nature now includes the use of water color, plus other media the children might need to use. Drawing of over-all forms of objects, with light and shade as well as some perspective. Students should be given an understanding of the role and meaning of light, and principles of perspective, including the need for observing. Themes include "View from the School Window," illustrations for stories, poems and fairy tales. Decorative arts include the continuation of embroidery, and by the fourth grade lettering, with the aim of producing the school wall newspaper (news about the school which is posted for all to read), knowledge of type to produce general announcements. There is an introduction to blending of colors at this time as well.

**Fifth and sixth grades:** a deeper knowledge of perspective in drawing from nature, understanding of the horizon, discussion of the plane of the canvas, observing the front and sides of objects, perspective in relation to the position of the person painting, laws of light and shadows. Emphasis on techniques in the role of color, learning the meaning of color from life as it applies to painting, aiming to teach the ultimate



A formalized Kazakh decorative pattern by sixteen-year-old Tanya Portnova. Tanya's home is at Alma-Ata, Kazakh, S.S.R.



in proficiency in working with water color. In the second half of the sixth grade the students learn to draw from the dressed human figure (often posing for each other), aiming at the ability to reproduce its basic proportions. Themes for drawing include painting scenes in the village or city hall, emphasis on perspective, with such a topic as "the road into the forest" . . . great emphasis on the human figure, working out of doors, completing the picture in the school. Decorative arts include the continuation of lettering, learning to make decorative posters, compiling an interesting album, and decorations for the national holidays.

Lessons may take as little as ten to twenty minutes, or as long as two periods, depending on the time available and the subject being covered. The student must be able to quickly observe the character of the object to be painted, fully assimilate the proportions, tonal relationships, and proper use of color. Methods: the teacher must oversee the children at work, and carefully explain all of the work to the students. She may draw on the class board, showing various methods, exhibit reproductions of well known artists, explaining these, including the specific techniques of the artists, and give students the theme to be followed in each lesson. There is no need to rush, but there is a definite time limit for each lesson. Every picture should be completed, and then checked and evaluated. All errors in works should be explained and corrected by the student. The teacher should demonstrate the correct way the student should have worked, either on the blackboard or on another piece of paper. She must see to it that the student understands the reasons and character of his mistakes, to assimilate the methods of overcoming them. The teacher should develop a variety of approaches to art work so that there is no one style developed in the classroom.

Homework should be given, but care should be taken not to overload the student, who may have a great amount of homework in other areas. If given, it should be systematically evaluated. This work should include various forms and themes that have some relationship to art work in school. In addition, children should collect reproductions of well-known artists and examples of national ornamentations to bring to class, including artistic lettering and postage stamps. In the interest of deepening the knowledge and appreciation of the student for art and works of art, the teacher must have art shows of professional artists in various forms of the arts, periodically. The teacher should conduct lectures on the exhibits discussing the individual styles and techniques. In addition, the works of students must be exhibited regularly, grouping them into classes to show the degree of development through the years. Home assignments should be displayed as well, including the reproductions collected by the children. These reproductions should then be added to the teacher's collection of pictures.

With the aim of developing an interest in painting and art in general, competitions should be held in the upper grades, involving the arts in other areas of the curriculum, such as literature, poetry, history, and geography. Visits to



*"Head of a Girl," by fourteen-year-old Vyacheslav Feklistov of Chimkent, Kazakh, S.S.R. The painting demonstrates a tendency toward graphic representation in art expression.*

museums are part of the curriculum included in the time spent on lecturing. From the fourth grade on, national creativeness as well as international creativeness is emphasized. By the sixth grade the history and styles of famous painters are important, the works of Soviet and pre-Soviet artists being included for discussion.

In addition to the above guide for teachers (translated from the Russian by Frank Ilchuk), there are **after-school centers** where the creative arts are given a great deal of attention. This helps to take care of the children of working parents, and supplements the areas of the curriculum which may not be fully covered during the school day, mainly in the esthetic areas, although there are science clubs as well.



*A meticulous, well-planned still-life rendering by thirteen-year-old Svetozar Ostrov of Leningrad. Russian children's work shows both knowledge and training in various styles.*

Pioneer Houses and Palaces are not involved with the school curriculum, but are integrated with the school activities. These have studios for painting and sculpture, in addition to embroidery and wood shop areas, and exhibitions of the fine arts. Many of the instructors are authorities in the field of art who donate part of their time.

**Central Houses for the Art Education of Children** are places where research is carried on in music, art, drama, and handicrafts. Methods and presentation are considered, as well as additional types of activities to be offered. This is an experimental setup, with children participating. Projects considered good for the school curriculum are written up. Leaders and instructors are trained here as well. Kindergarten and primary teachers are trained in schools including the creative and applied arts. The graduate of a seven-year school goes through the pedagogical training four years; those who graduated from the ten-year schools need two additional years of training, plus two years at night, or through correspondence. Teachers spend four hours per week the first year and three hours per week the second year learning about drawing, modeling, and methods of teaching in these areas, in addition to all other areas normally studied for teaching.

In the four-year course, the first three years include two hours per week of art work, and one hour per week in the fourth year. Those who teach the seventh through tenth grades become specialists in a particular subject (including the arts), and acquire the ability to teach it through all of these grades. The curriculum in these higher grades includes technical drawing, mainly drafting, rather than the general drawing program taught in the younger grades, as

well as a continuation of some handicrafts. It should be remembered that anything in the esthetics which is crowded out of the regular school day due to other subjects getting preference, is offered in the after-school clubs or groups which children attend. Here, especially once they are in the higher grades, they are given the opportunity to work in modeling with clay and working with other media not always a part of the school program.

**Special schools for the gifted.** The curriculum in these schools is the same as regular schools, except that they take eleven years instead of ten since time is not allotted to the arts. Talented children are accepted at these schools in the early primary grades. At the Moscow art school the regular subjects take up twenty-eight hours a week, special subjects take eight hours; a total of thirty-six hours, compared to twenty-four; art subjects take eighteen, a total of forty-two, compared to thirty-one hours of regular school. At fourteen or fifteen, children who are not especially talented go on to an art technicum to train for general work in their field. The gifted stay on in this special school until seventeen, entering an art institute for advanced training. There are few of these schools, but those that do exist are said to have a good professional staff and the use of excellent studios.

An article in "Ogenek" (March 1958), a magazine published in Moscow, was translated by Mr. Ilchuk as follows: "Art should be important to you whether or not it becomes your life profession. It has value in life, and is not 'idle child's play.' There should be greater effort to see to it that everyone involved (artists, writers, art teachers, and the manufacturers of artists' supplies) realize the value of art in life, and do their utmost to spread these feelings about art. There is a shortage of artists' brushes and colors, and this should be corrected. In addition, there aren't enough good reproductions . . . there are too many of vases filled with flowers. Good reproductions should be mass produced so that they would be inexpensive; they should include the biography of the artist so all could learn more about him. There should be more lectures on art, and more traveling art exhibitions. What about a journal entitled 'The Young Artist'? This would be of value to our young people. All forces should unite toward this goal. This would broaden and deepen the culture of our young artists."

Pearl Greenberg teaches art at Downtown Community School, New York City. Next year will find her in Puerto Rico. At present she is working at New York University and material in this article is part of a research project she undertook.

The author wishes to express her thanks to Dr. Brickman of New York University for providing the curriculum guide, to Frank Ilchuk of Downtown Community School and Elisabeth Irwin High School, New York, for translating the material from the original Russian, and to Mr. Koten of the Library for Intercultural Studies for his appreciated cooperation.

PHILIP CACACE

*The very simplicity of the processes involved makes for exciting forms. Graphite pottery, traditional to this area one thousand miles in the interior of Africa, is revived in this teachers college program.*

## African pottery shows simple approach

In a Teacher Training College more than 1000 miles in the interior of Africa, the basic crafts must rely, mainly, on local materials and simplicity in approach. One of the most successful of these basic crafts is pottery. There can be no electric kilns for firing, no glazes entailing complicated formulas, no shops to buy various clays in plastic bags and, preferably, no potter's wheel. Everything must be as simple as possible. The very simplicity of the methods used is an

advantage in that good results can be obtained without long apprenticeship and enthusiasm can be maintained with children of average intelligence.

This is how we proceed after obtaining clay from sedimentary deposits in papyrus swamps about four miles from the college. Break the moist clay into small pieces and spread it out to dry. When it is thoroughly dry, pound it to powder and pass through a screen which is about twenty

*Students of the author at Butiti Teacher Training College in East Africa, with a display of pottery they have produced.*







PHOTOS BY AUTHOR

mesh to an inch. Mosquito wire netting is ideal for this. In order to provide porosity to the clay in firing and to give water in the clay channels to escape, any once-fired broken pots are now crushed, passed through the mesh and added to the clay in the proportions of three parts clay to one of once-fired clay. Water is added and the clay allowed to slake until it becomes plastic and ready to be wedged.

The wedging process, which rids the clay of any air bubbles, is achieved by throwing a ball of clay heavily on a flat stone or board. When the clay is cut and shows no signs of air holes it is ready to be shaped. The pottery is coil made and the most popular shapes resemble the gourd, although

many modern shapes in vases and cups are made. Whistles and pipes for smoking local tobacco are often made and Madonna and Child sculpture confidently tackled.

When the pottery is leather-hard it may be trimmed if necessary and then all is ready for the important "glazing" process which imparts a beautiful black gloss to the pottery. A slip is made from equal parts of clay and local graphite mixed with water and this is brushed on to the leather-hard work. It is then rubbed in and polished with smooth pebbles from a nearby river and the result is a mirrorlike glaze which becomes permanent on firing. Throughout the drying stages the work is covered with damp banana leaves and if any incised patterns are made on the pottery it is done after the graphite stage.

When the work is bone-dry it is ready for firing. A fire is lit with dried elephant grass and papyrus and a eucalyptus trunk end burnt in it until it glows a brilliant red. The pottery is then placed around the glowing trunk about a yard away and slowly placed nearer and nearer the fire, turning each side to face the fire methodically. Eventually, each pot is placed in the fire and turned over occasionally with a stick. After times varying from half an hour to one hour, depending on the heat of the fire and the size of the work, the pottery is allowed to cool slowly and then a final polish is given with a rag to wipe off all wood ash. So, we have the beautiful graphite lustreware which was the traditional craft of those living near the slopes of the Ruwenzori Mountains seventy years ago.

Philip Cacace is an instructor at Butiti Teacher Training College, Fort Portal, Uganda, East Africa. He has taught in secondary schools and a youth center in Dunmow, England. His students are introducing this craft in primary schools.

*Examples of graphite lustreware, a traditional craft of the area, made by students of the Butiti Teacher Training College.*







PHOTOS BY RAYMOND M. SATO

*Fifth grade boys of the Iolani School, Honolulu, proudly pose before their mural depicting the life of "Our President."*

KATHRYN S. BIRD

*A mural theme of today; not of Egypt, China, or the Middle Ages; was a rewarding experience for a fifth grade in Honolulu. President Eisenhower sent his thanks for the mural which depicted his life story.*

## YOUR STORY, MR. PRESIDENT

One of the many wonderful things about creative art for children is that they have their own ideas as to what they want to do. Many subjects were suggested for our mural this year and we talked about them all. The idea that appealed to them most was the life of a famous man. Many famous men of history were mentioned as well as famous men of today. It was natural that someone would bring up

the name of our President. When the boys discussed various phases of the life of President Eisenhower it seemed to be just what they wanted. Farm life they enjoy. Planes, soldiers or guns are all very exciting to them, and they love to wave the American flag. Some of the President's hobbies are the boys' hobbies, too. In Hawaii the boys do a great deal of fishing, they have fun painting and if they don't

play golf their daddies do. A unanimous vote by all in the class made the life of President Eisenhower their subject for the mural this year.

The twenty-six boys in the fifth grade class worked on the mural "Our President." It meant just as much to the ones who were not as adept in painting as to those who were more skilled. It belonged to them all. Recess meant only extra time for them to work on their project. They would tip-toe into the art room when a class was in session just to put a few more colors on their painting. Their enthusiasm, imagination and their comments as they worked were something any art teacher would have delighted in. One incident was particularly amusing. A boy was excitedly painting the red flash from a gun pointed toward an enemy plane and as the brush went on past the plane, he turned to the boys next to him and said, "Doggone it! We missed."

One day during the art class the boys were all gathered around the mural talking about it and one child said, "We should send a picture of the mural to President Eisenhower." The boys thought that was a wonderful idea, so we had a colored photograph taken of the mural. Someone then suggested that we send a letter to go with it. They agreed to

this wholeheartedly and in their classroom each child wrote a letter to the President explaining the mural. Out of all of these letters one was composed, written by the Art Chairman of the class, signed by all twenty-six boys and with the picture of the mural sent to President Eisenhower as an Easter greeting.

The greatest thrill of all for the class was yet to come. One beautiful sunny morning, about two weeks later, a letter came to their classroom. On the envelope, in the left-hand corner, was printed "The White House," the address, "Fifth Grade Boys, Iolani School, Honolulu, T. H." The classroom was tense with excitement. Carefully opening the envelope they took out the letter and read this message from Dwight D. Eisenhower: *"Thank you so much for wanting me to have a photograph of the painting that you did showing certain highlights of my life. I am highly complimented to know of the time and effort you put into this mural and am most appreciative to all members of the Fifth Grade."*

Kathryn Bird teaches at Iolani School, Honolulu, Hawaii. The sixteen by six foot mural done under her supervision depicted the president's life from Abilene to Washington.

*Honolulu fifth graders and their teacher enjoy reading the thank-you note the class received from President Eisenhower.*



*"Native Woman," by a fourteen-year-old boy at the Convent of St. Joseph de Cluny, Martinique, British West Indies.*

ANN BRIDGMAN

*The customs, occupations, and festivities of other lands become more vital when visually described by the art work of children in the country. An annual children's art festival may help your community, too.*

When the Silvermine Guild School of Art in New Canaan, Connecticut, held its sixth annual children's art festival in May, art work by children of the Caribbean Islands was featured. Customs, occupations, and festivities of the islands of St. John, St. Thomas, Croix, Trinidad, Martinique, Curacao, Jamaica, and Puerto Rico were evidenced in a colorful display. Bloomingdale's Stamford store displayed work by Indian, Finnish, and Japanese children shown in previous art festivals, as well as examples of the Caribbean art work. Paintings done by Guild School youngsters were also shown at Bloomingdale's. In connection with the Caribbean children's work, a one-man show of paintings by Trinidad choreographer-painter Geoffrey Holder was on exhibit. The painting style of Holder is described by critics as that of a "West Indian Manet." He is a self-taught painter, but was greatly influenced by the primitive paintings of his maternal



PHOTOGRAPHS BY LEE PROVATO, NORWALK, CONNECTICUT

## Caribbean child art shown at festival

grandfather and the more formal paintings of his brother. Previous Guild exhibitions have been commended by the State Department and have been circulated to various schools in the area as a part of the Silvermine Guild's cultural exchange program. Various school groups in the area were invited to schedule visits to the exhibitions.

Previous art festivals brought to the Fairfield County community the work of African, Japanese, Mexican, Finnish, South American, and American Indian children. Programs of this sort should do a great deal to bring peoples of various cultures and nationalities closer together. One needs no interpreter to understand the message in the art of another

tongue, for truly this is a universal language. The naive and simple expressions of children may come closer to the basic essentials in communication than the more affected, pretentious, and influenced work of their elders who may have preconceived messages which they wish to convey, or who may be unduly influenced by the reactions they wish to secure. Children are very much the same everywhere, and the common bonds of humanity may be felt more keenly as one thinks in terms of the concerns of children. Perhaps a child's paintbrush may be mightier than a modern bomb.

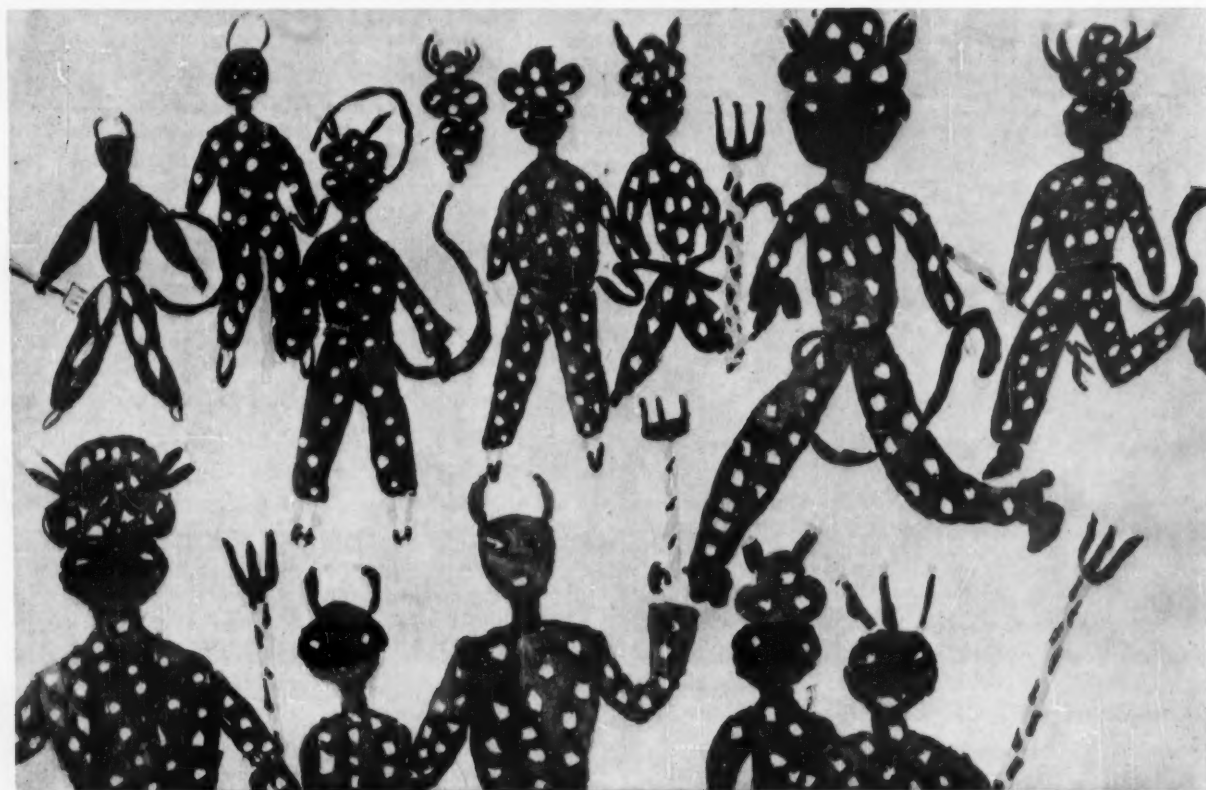
Author is associated with the Silvermine Guild of Artists.





*"Country Side," by a twelve-year-old student from Trinidad. Adolescent concern with realism is evident in this painting. Paintings by children from other lands are featured in annual children's art festivals by Silvermine Guild School of Art.*

*"Red Devils," by a twelve-year-old girl attending the Convent of St. Joseph de Cluny, British West Indies. This painting is a depiction of one of the island's festivals. Repetition of the devil figure is effectively composed despite similarity.*







GEORGE WESLEY PHOTO

*An outdoor studio offers a stimulating environment for the youngsters and their teacher at Sleeper State Park, Michigan.*

JULIAN W. SMITH

*A school camping experience as an integral part of the curriculum offers children many opportunities for developing a new awareness of their environment. There are numerous opportunities for art experience.*

## Learning art in nature's classroom

"This is the story of what our class did at camp," said a proud sixth grader to a group of visitors as she pointed to a mural on the wall of the camp lodge. In one of Michigan's outdoor classrooms was a new venture in learning—a school camping experience as an integral part of the community school curriculum. Here was an opportunity for boys and

girls and their teachers to learn some of the things that can be learned best in the out-of-doors. Through the media of arts and crafts, the children had told their story of adventures with Paul Bunyan, the great legendary hero; of trails around the lake; of sunsets and rain; of abandoned farms and old Indian territory. Bows, woven baskets, and willow whistles

were evidence of an acquaintanceship with native trees; wood carvings and clay figures describe the wild animal life of the area; while attractive pictures of trees, lakes, and children in action adorn the walls of the lodge and cabins.

There are many kinds of outdoor education activities that can enrich and broaden the school curriculum. School camping is one of the newer developments and is described more at length here because it combines outdoor activities with living experiences. Such creative activities of children are natural within the learning environment, and the teaching is creative and stimulating. There is no better example than school camping of the value of direct learning where the pupil and the teacher make the greatest use of the natural environment. No area of the school curriculum can be developed more uniquely than through arts and crafts in an outdoor education program, and yet so many camping activities consist of little but imported "busywork" and gimmicks.

The opportunities for art in the out-of-doors are limitless. The beauty of nature with the exquisite color combinations and the variety of the changing seasons constitute an outdoor studio "par excellence." A knowledge and understanding of living things and the opportunities for creative endeavors through arts and crafts comprise many of the essentials in the "common learnings." There is little need for artificiality and the usual classroom methods and props in such an environment.

School camping is a logical development of community education. Teachers and children go to camp together, usually for a week as a part of a school experience. In Michigan, for example, where upwards of seventy-five schools provide camping experiences, one will find grades three to twelve at camp, depending on the interests and needs of the local schools. Through careful planning and thorough follow-up, the activities at camp are related to the total learning of children. Children, teachers, and parents plan for the school camp experience which usually becomes a vitalizing influence on the regular school program.

The best school camping programs involve the whole school, with all departments and activities having a part in it. All the resources available—leadership, facilities and land—in the school, community, and state should be used in developing a quality of experience that will be meaningful to boys and girls and their teachers. Arts and crafts play significant roles in school camping and outdoor education. Teachers of these subjects and activities, working with the entire school staff, can help integrate a wide variety of outdoor activities and capitalize on "teachable moments" that occur in ventures into the out-of-doors. The great need at present is to develop pre-service and in-service training activities for teachers so that they will become more skillful in participating in the many out-of-classroom activities that are an essential part of community education.

School camping and outdoor education are developing rapidly in many states. Those concerned with creative learning should give leadership in the development of the un-

folding programs of school camping and outdoor education. It has been the writer's privilege to visit many of the more extensive school camping programs now in operation throughout the country and to witness new adventures in education, particularly those involving the out-of-doors with its rich, natural environment. Only a few school camping programs are mentioned to serve as illustrations of the importance of arts and crafts in the program.

In Camp Cuyamaca, operated by the San Diego, California, City-County Schools, there is evidence of real art in the decorations in the camp buildings and in a wide variety of crafts activities involving the use of clay and other native materials. In the Tyler, Texas, School Camp, the Art Department of the school becomes an important part of the camping program as evidenced by the pictures and paintings depicting outdoor life that are displayed in the camp and at school. In Newcastle, Indiana, children prepare attractive, illustrated camp logs which capture many of the experiences while at camp. Wood carving is of special interest in Northern Alabama, where the Florence Teachers College is giving leadership to the schools in camping and outdoor education. Michigan schools feature Paul Bunyan, conservation, and Indian lore in arts, crafts, music, dramatics, and storytelling. In a camp leadership training program conducted by the Department of Education, Ontario, Canada, native materials are utilized in a well integrated nature program.

Effective school camping programs involving arts and crafts have been observed and reported in many other places including the following: Sargent College Camp, Boston University; Long Beach and Los Angeles school camps, California; University City, Missouri; and Cleveland Heights, Ohio. Numerous other examples will be found in Washington, New York, Florida, Texas, California, Missouri, Iowa and in Illinois, Massachusetts, New Hampshire, Minnesota, Tennessee, North Carolina, Pennsylvania and others.

The potential for the development of creative activities in school camping is unlimited as more schools become interested in the use of the out-of-doors for the learning process. Facilities and land areas will be made available as needs arise for there are more than enough open spaces in America for youth to live and learn among trees, hills, lakes, plains, and mountains. Little is yet known through actual practice about the effect of beauty in the lives of children—of seeing sunsets, birds, trees, and lakes, or of getting a sense of the mystery and thrill of quiet nights. Then, there are those intangible values of close human associations in living and learning together—of the understanding that comes when teachers and pajama-clad children gather around the burning embers of campfires. All of these and more should be the heritage of children and youth, for they constitute the combined values of all areas of learning or—shall we say—the art of living.

Julian W. Smith is associate professor in the school of education, Michigan State College, East Lansing. He has pioneered in the new area of outdoor education for youth.

*Wire and natural wood forms are combined for interesting contrast of material and texture in both sculptures shown.*

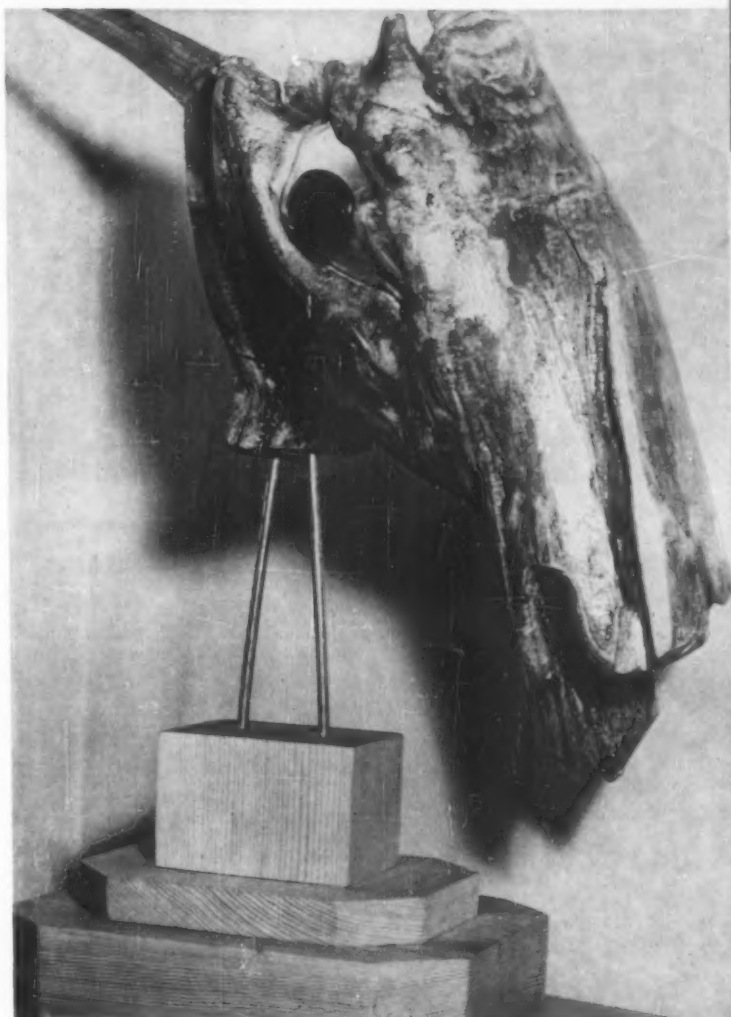
EVERT A. JOHNSON

# DRIFTWOOD SCULPTURE

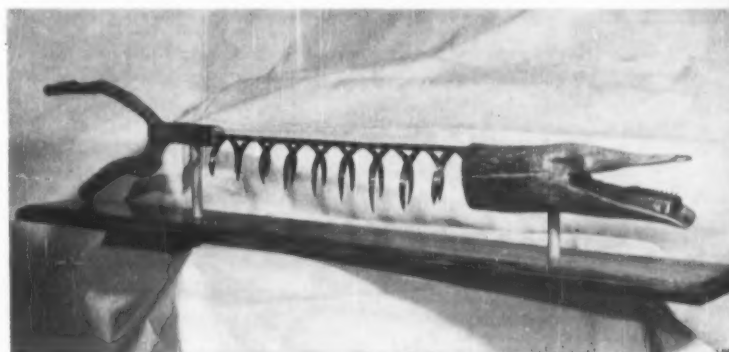
Although the State of Iowa is not particularly noted for large numbers of wild animals the students at Le Mars Central High School found several that even the experts never suspected. Being resourceful and full of imagination, they took to the farm fields, the streams, river banks, and the scattered woodland areas in search of natural wood forms that suggested wildlife. Their successful hunting and ingenuity in adapting the weathered pieces of wood to their individual fancies resulted in a fine array of carvings.

It is readily apparent that poetic license was freely used. Some startling and different effects were created through the combining of several other materials with wood which gave more freedom for expression, but posed new problems and challenges in both the esthetic and the mechanical aspects of three-dimensional art activity. Interest in what the other fellow was doing was quite keen and the opportunity for vicarious experience very rewarding. Although natural distortions and fragmentary or very subtly suggested forms were bothersome to some of the more realistic points of view it was soon discovered that what was left to the imagination was often an asset rather than a liability. Purely abstract beauty of form was not to be overlooked either. A big problem encountered was the frequent danger in trying to develop the article too much, or in trying to tack on too many extras.

The most frequent question was "how to do it"? How does one fasten plastic or metal to wood? How can you mount such an irregular shape on a stable base that will not tip over? Many processes had to be used to overcome these difficulties and the possibilities of the tools in the Manual Arts Department were explored quite often in order to arrive at a solution. Hammers, chisels, files, saws, drills, screw



*Resourcefulness and imagination resulted in a new and exciting sculpture experience for adolescents. The use of other materials with the wood challenged the ingenuity and mechanical ability of students.*



SCHOOL ARTS EASTVILLE JUNE 1988

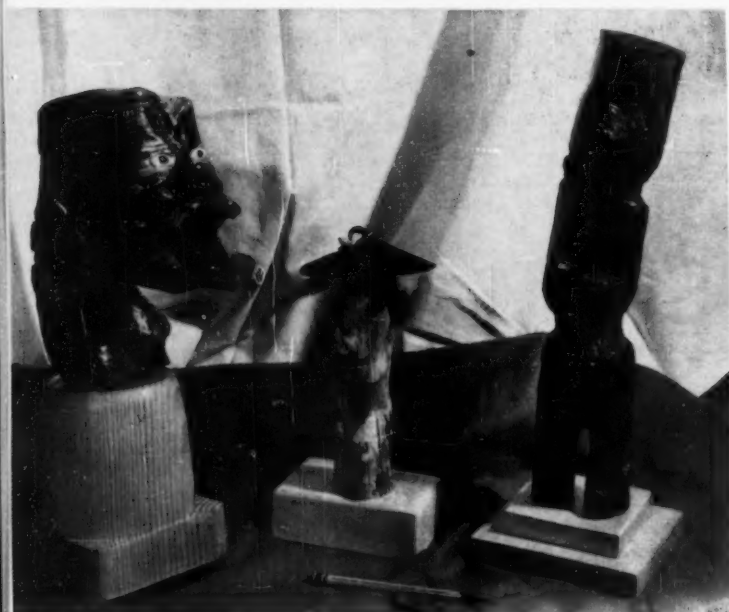
SCULPTURE





*Successful hunting and ingenuity in carving produce variety.*

*Finishes for driftwood sculpture varied with pieces made.*



drivers, sandpaper, steel-wool, and carving tools in addition to paint, brushes, vitreous enamel, kiln-fired clay, metals, plastic, and leather are some of the tools and materials used. Most of all the job needed hands and there is a joy in feeling one's work, the many textures involved, and in seeing an obscure idea take definite, living shape before one's eyes.

It was fascinating to handle the hot, rubbery plastic which was good for making bulging eyes, and fishes' fins and the soft shine of burnished copper combined satisfyingly with many wood surfaces. Some of the wood looks like aged ivory or polished bone and has an air of antiquity

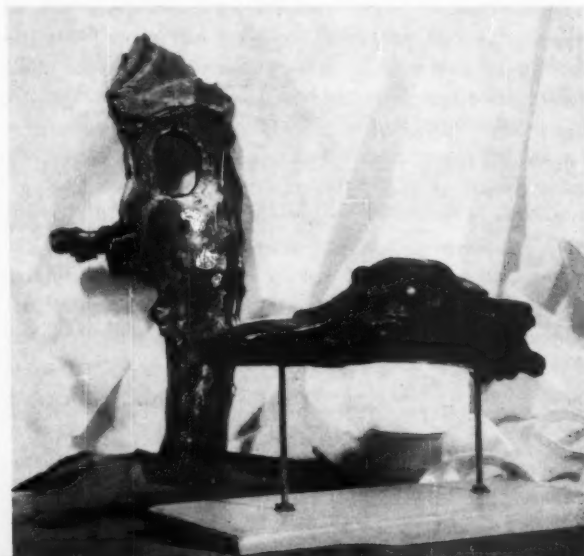
obtained by repeatedly rubbing down the satin-finish varnish, layer by layer, with steel-wool. Others have a weathered look that comes from being water-soaked and worm-eaten. Some of the wood was so brittle and rotten in places that it had to be reinforced by repeated coatings of half alcohol and half shellac which was absorbed immediately and acted as a binding agent. Only then could some of them be touched with a cutting tool while others were quite hard and would yield only to rough wood rasps, sharp chisels, and hard work.

Several things such as glue, nails, screws, wood dowels, and metal rods were used to hold the various materials together and fasten the work to its final baseboard or pedestal. Some of them can be displayed in a free standing manner, to be seen from all angles, but others are more suitable for flat display on a wall. In any case the bright spot of colored plastic or enameled copper or the sheen of metal or glazed clay or paint adds lively interest and variety in the form of a curved tusk, a beady eye, or a row of menacing teeth. Parts of old brushes made jaunty tails and bits of discarded costume jewelry satisfied a taste for glitter and contrast nicely with the quietness of the wood. One girl cut some of her own hair to adorn her carving and another resourceful student found that powdered water color paint made a practical wood stain.

How close the students grew to their work is revealed in the fact that quite a number of their projects were christened with very particular names and referred to constantly as Mambo, or Davy Crockett, or Flat-Top. Indeed, the names were heard so often that the teacher came very close, in a preoccupied frame of mind, to counting Davy Crockett absent from class one morning.

Evert A. Johnson is head of the department of art, Westmar College, Le Mars, Iowa. He has taught at Le Mars Central School and at Sioux City. He is active in Art Educators of Iowa, having served as a representative on the council.

*A simple mounting for each sculpture adds to the interest.*



*Indian Sun Mask, a one-piece sand sculpture by the author.*

ROBERT M. FREIMARK

PHOTOGRAPHS BY RUDY ARNHEIM

*Sand sculpture, either at the beach or in a sand box, offers both directness and expressiveness of a rather primitive quality; thereby appealing to the novice and challenging to the trained artist.*

Anyone who enjoyed building castles in the sand as a youngster will enjoy sand sculpture. Sand sculpture is plaster cast in a sand mold. All that's needed is a sand beach and some plaster. Or it might even be made in a deep sand box. Whoever has made a mud pie has already accumulated experience. Sand sculpture combines the fun and freedom of beach art with the directness and expressive quality of the primitive. It appeals as much to the beginner as to the professional, for it has an inspiring surface texture: golden sand imbedded in white plaster in an irregular pattern. While the naive, direct approach has to be a studied



## SAND SCULPTURE AT THE BEACH

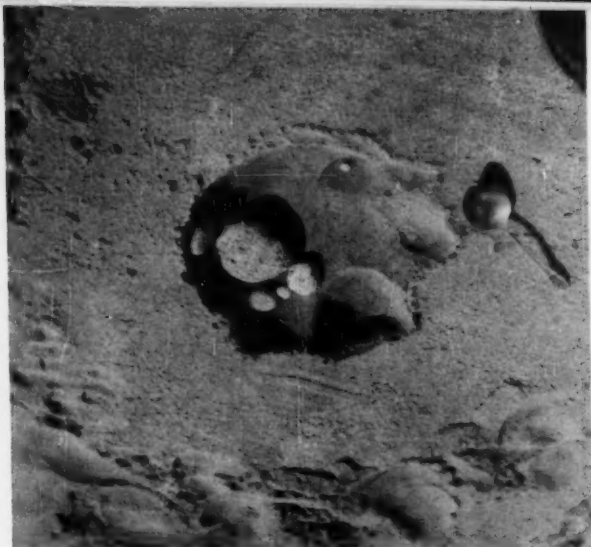
and re-evaluated thing with the trained artist, it is often the open road for the inexperienced.

The ideal place to make a sculpture in the sand is on the flat wet strip next to the water. Lots and lots of water is essential; the sand must be wet to hold its shape, and the site must be flat to prevent one side of the mold being higher than the other. However, if no flat area is available, a two-by-four or a flat board can be scraped over the sand a few times to flatten it. If it's windy and the water is tossing up onto the beach, a wave may toss itself right into the mold. Just one dash of water and all the features dissolve. To prevent this happening, build a retaining wall of sand around the working area before beginning, or place a couple of boards around it as a sea wall.

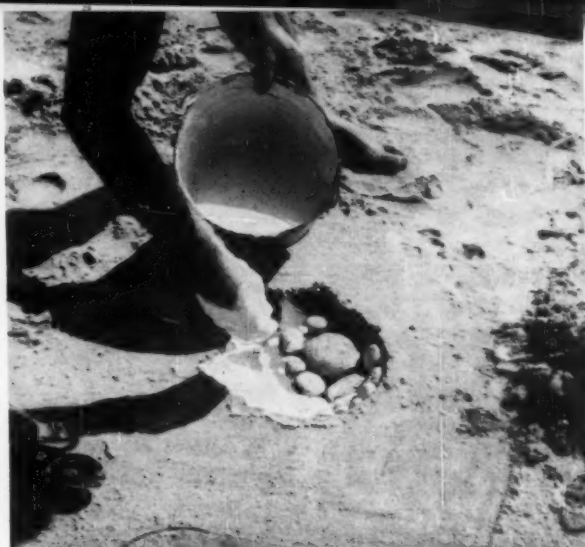
Sometimes the water has a way of rising over the first hump of sand and leaving a little pond in the next de-

pression. This makes an ideal site to work in when the surface water dries off, for it is not too far removed from the water supply, retains its dampness, and eliminates the danger of a comber coming in and crumbling the whole works. Fine golden sand with a low rock or pebble content is most desirable. Every once in a while the sculptor digs down, and after completing two-thirds of the mold, discovers a large rock in the bottom. If the rock is too big to move, the only solution is to move to a more likely site. This is just one of the many unusual challenges sand sculpture presents, and the beginner must be prepared to realize that there is a high fatality rate among sand sculptures. If the rock is small enough, it may be taken out and wet sand repacked in the hole.

Working clothes for the sand sculptor are a swim suit. He is almost sure to be covered with sand and probably some



1 Having made the sand mold, several stones are placed in the mold to be incorporated in the sculpture to be created.



2 Plaster is splattered in by hand to avoid breaking down thin sand walls. Plaster should be fluid to fill undercuts.



3 The mold is now filled with plaster to the brim of the sculptural form. Materials, right, are added before setting.

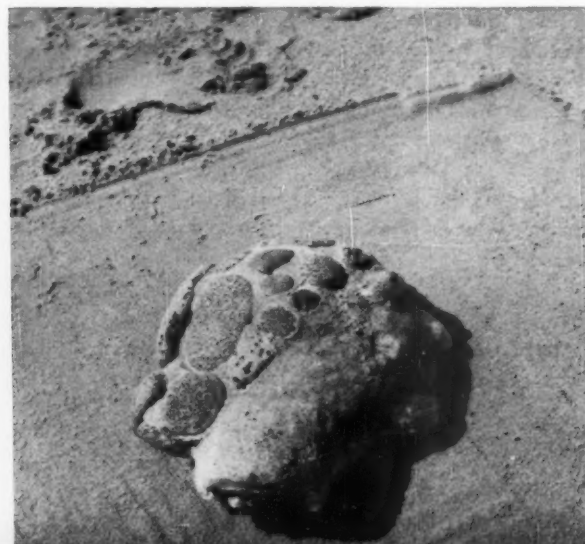


4 Rocks have been added as fill, a wood core is provided to screw the base into, and the excess plaster is removed.

5 Trench around sculpture facilitates removal of the cast.



6 Excess sand is washed off in lake; piece allowed to dry.





plaster. A quick dip after working hours, and it all comes off. The only drawback is that when working on the knees the constant shifting makes the sand become quite abrasive—one may need to provide some protection. If the sculpture doesn't "come off," at least the sun tan is an asset to prevent the disappointment of total loss.

One of the requisites of sand sculpture is that it keep its simple, naive character. For this reason, most of the sculptures will take on a primitive quality—this is a rather primitive method of casting. The great charm of the sand sculpture is the simple and direct approach which can be equalled in few other media. Usually the beach itself will immediately suggest the subject. Marine animals that frequent beaches, such as the turtle, various fishes, gulls, sandpipers, crawfish and ducks present an inviting challenge. The marks that animals, waves, and grasses leave in the sand are fine textures to incorporate, and will have sprung from a natural and related source. All delicate detail will be lost—this is the limitation of sand. Plan to use only the most elemental of shapes, and then say it as directly as possible.

Size presents an interesting problem. If the sculpture is too small no detail is possible. If too big the size makes it unwieldy. Remember when thinking about a big piece that plaster is fragile and takes quite a while to set when it is thick. Medium-sized sculptures seem to come off best for several reasons. First of all, duplicating a head or anything bigger than normal size presents special problems; it is wise for the beginner to stay life size or slightly smaller. The objects previously mentioned as beach inhabitants, such as turtles, sandpipers and fish, have a very convenient life size so far as the sand sculptor is concerned.

Plaster has to be reinforced. Sticks of driftwood picked up on the beach are usually rigid enough to be inserted in the sculpture to prevent its breaking later on. Very small twigs or flexible objects will have no value as reinforcements. Since small sculptures require small armatures, this is another reason for avoiding this type. The very large have to be reinforced with metal rods, wire screen, and large quantities



7 A line is traced around first cast to insure duplication when a reverse cast is added for sculpture in the round.

of plaster. These things just aren't available on most beaches, so the format of medium-sized sculpture seems pretty well prescribed.

The easiest sculpture to make (and often the most desirable) is a one-piece mold; that is, something that can be cast in one operation. Of course this precludes that it will be done from only one view, and later on set up for display from one angle only. A good example is the mask, which conventionally adapts this method of display. Whereas the human head is much too complex for most sand sculptors, the mask may take great liberties within the face, simplifying and suggesting when indicated, and omitting completely where necessary. These are dictates of the medium; they are also pursuant with the qualities of art.

The mold may be dug with the simplest of tools. Table spoons, sugar scoops, nails and putty knives make a good assortment to start with. Once the digging operation begins, proceed rapidly enough to prevent the sand from drying out and losing its adhesiveness. If water rises in the mold, as it

8 and 9 Having poured the second mold, author forces the first mold into it to seal the two together, and trims excess.





**10** *The two casts have been joined together. Seams will be removed by filing with a rasp or cutting; base added.*

does when the water level is reached, simply pack more sand in the hollow and proceed with a shallower sculpture. Finish up quickly, remove any dry sand that may have slipped to the bottom, and prepare the plaster for casting.

Sprinkle the plaster in the water until it refuses to sink, then swirl it around in the bucket a couple of times and pour. If there is detail or undercuts in the bottom of the mold, splatter some of the prepared plaster in by hand first to avoid breaking down the thin walls of sand. Plaster has to be quite liquid to fill all the little depressions and undercuts. Fill the mold as far as is desired for the sculpture, then insert the reinforcing grid of sticks. Sometimes a few stones or pieces of wood may be added to the plaster for filler or balance. The stones might even be revealed to provide relief or texture, while the wood might well serve as a base or block in which to screw a support or hook for hanging.

Immediately after pouring, collect and wash all the tools and containers; plaster sets up rapidly in hot sun. This is the time to take a walk or a swim, or find new materials for another piece, since the sculpture must be allowed to set up rigidly before attempting to remove it. When the surface water has disappeared the artist may scratch his name in the wet plaster. When the surface is dry, carefully dig a trench around the entire sculpture about three inches out from the cast. As the trench gets deeper, the sand supporting the sculpture will gradually fall away into the trench. Soon one will be able to run his hands under the sculpture, bringing it up with a large block of sand. Stride right into the sea, and let the waves gently wash away the excess sand. The sand embedded in the plaster will have a desirable texture suitable to the piece, stonelike in color and similar to a chicken's crop in feel. If there are bare areas they can be patched after the sculpture dries.

The two-piece mold for preparing sculpture in the round is readily solved in sand sculpture. First one side is made as described in the foregoing. After the plaster has been poured into the mold, a couple of stones or sticks should

jut above the surface to provide something on which the second cast may attach. When the first piece is dry enough to handle, place it on the sand with the clean face down. Trace a line in the sand around the edges as a guide for the second piece, hollow out the mold, and fill as before. As soon as the plaster starts to set up, place the first cast (the dry one) on top of mold number two, and work it down into the wet cast so as to seal the two together. Allow it to dry a few minutes, then, when the bottom is firm, run a finger around the seam and wipe off or force in the excess plaster. Again, if there is a bare spot to which sand does not adhere, it can be coated on at a later date.

When choosing a subject that requires a two-piece mold, it is wiser to consider one other factor. Symmetry is difficult to achieve in sand sculpture, since the two pieces are done not only in reverse directions (that is, left vs. right), but with reverse results: the mold will be concave while the cast being duplicated is convex, etc. Working rapidly as the beach sculptor is required to do, it's easy to get mixed up or lose the balanced proportion. Two suggestions are: (1) either purposely seek to exclude symmetry and make the two joining parts obviously asymmetrical, or (2) keep all symmetrical portions within the same mold, for easy comparison. For example, the face (front view) might be made in one mold, as below, then the back of the head made in another mold and attached. (See illustration.)

Plaster has great adhesive qualities and locks all elements of the sculpture firmly together, yet if the plaster content is kept at a minimum and structural elements with more strength employed inside, the sculpture will withstand rougher handling. The author has experimented during the past two years with water soluble plastics, which are stronger than plaster when dry. Small projections or parts broken off may be added to the sculpture with polymer resin as the adhesive. Sand may be added to bare areas simply by coating with plaster and sprinkling on dry sand. Parts may be removed by filing with a rasp or cutting away with a knife or chisel while the plaster is damp; other shapes may be added or areas filled in with fresh plaster, applied when it is rather thick, or polymer loaded with an inert material such as sawdust or fine marble.

Sand sculpture has not been exploited by the modern artist, consequently there are not preconceived methods of approach dictated by the experts, such as one finds in mobiles and metal sculpture. It has many features to commend it to the novice: it is speedy and relatively simple, it is inexpensive, it does not confine the artist to a studio or loft where there are high rentals, and it may be combined with an enjoyable summer on the beach with sun, sand, and surf.

**Robert M. Freimark** teaches art at Ohio University, Athens, Ohio. He is shown at work on some of his sand sculpture in the excellent photographs taken for this article by the well-known author, **Rudy Arnhem**, a member of the faculty at Sarah Lawrence College. Freimark has also experimented with pebble mosaics. He wrote a previous article for us.

ELLERY L. GIBSON

*An old familiar material offers elementary children an opportunity to explore imaginative constructions. Soft wire is used to add rigidity to constructions made of rope. Here is a new twist for imagination.*

# TRY GIVING THEM A LITTLE ROPE

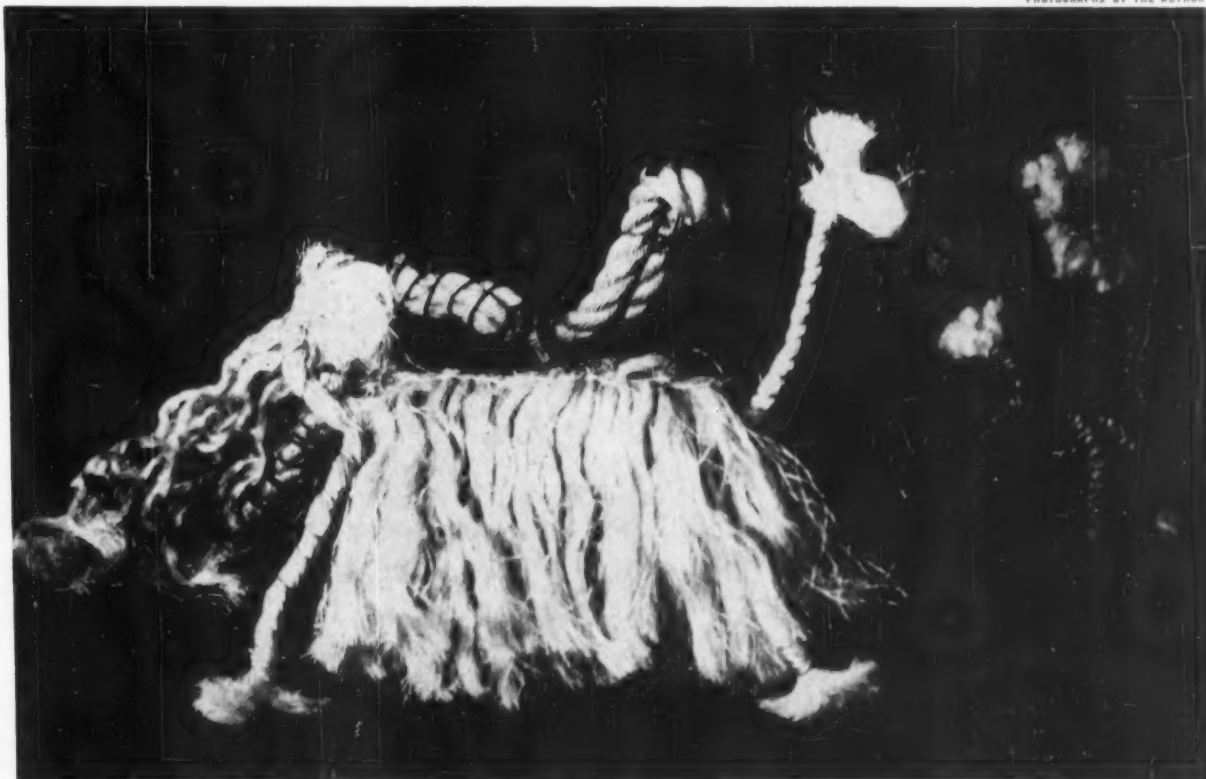
In the never-ending search for materials to be used in creative construction activities, we often fall back on old materials, with new uses. Let's try rope, an old material with a new twist. Who has never unraveled the end of a hemp rope and discovered that it was made of three main strands snugly twisted together? Who could not, with a minimum of imagination, see the three strands as two forepaws, a neck and head of a horse or some other animal, living, extinct, or imaginary? Or as arms, neck and head of a human figure? With the "finding" of the animal, or other form, you will be

able to maneuver the rope strands to positions in which they will hold fast to record your rope expressions.

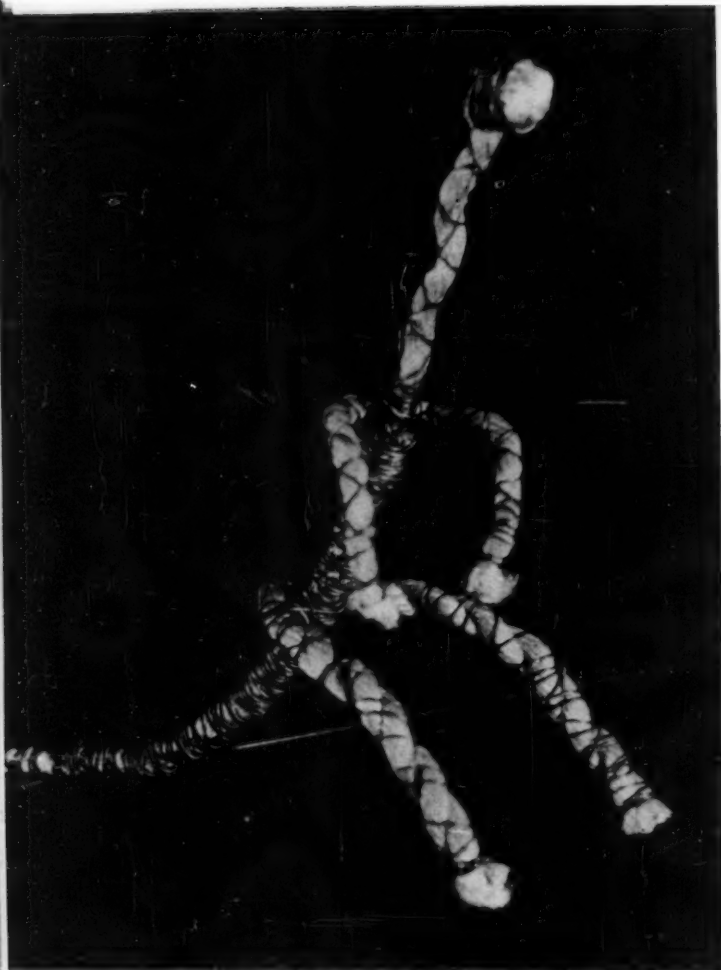
Pliable as you find the rope to be, it will not hold a bend or gesture, but will spring back to its original position unless you take steps to make it permanently pliable. This can be achieved by wrapping or coiling it with a soft wire such as stovepipe or baling wire. After you have coiled the wire around all the rope sections, you can bend the neck, a leg joint, or even the tail, and each member will hold the new position it is given. A sway-back horse will sweep low in a

*Hemp rope makes sophisticated animals when developed with imagination and strengthened in position by twisting with soft annealed wire such as baling wire. The pliable nature of the material encourages the reluctant experimenter. College methods classes as well as children in the campus elementary school enjoyed this activity, well suited to middle grades.*

PHOTOGRAPHS BY THE AUTHOR







*Structural wire also serves as decoration for this animal.*

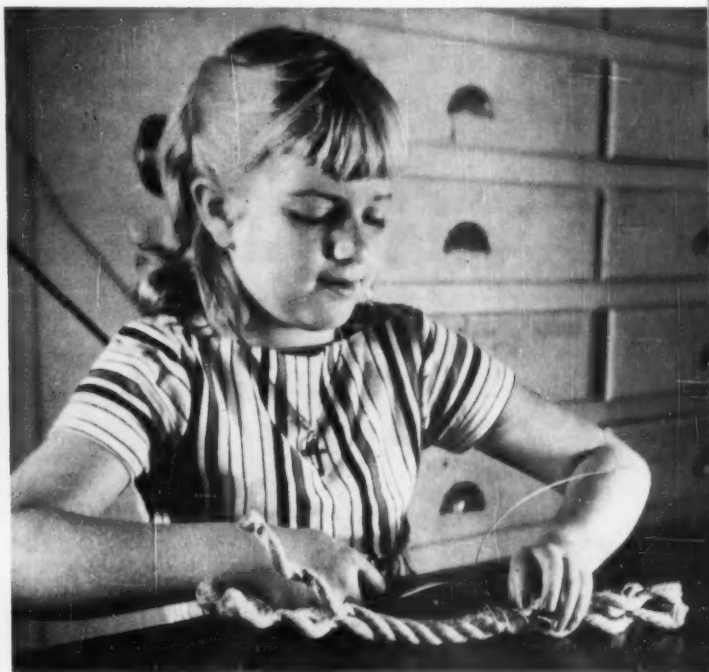
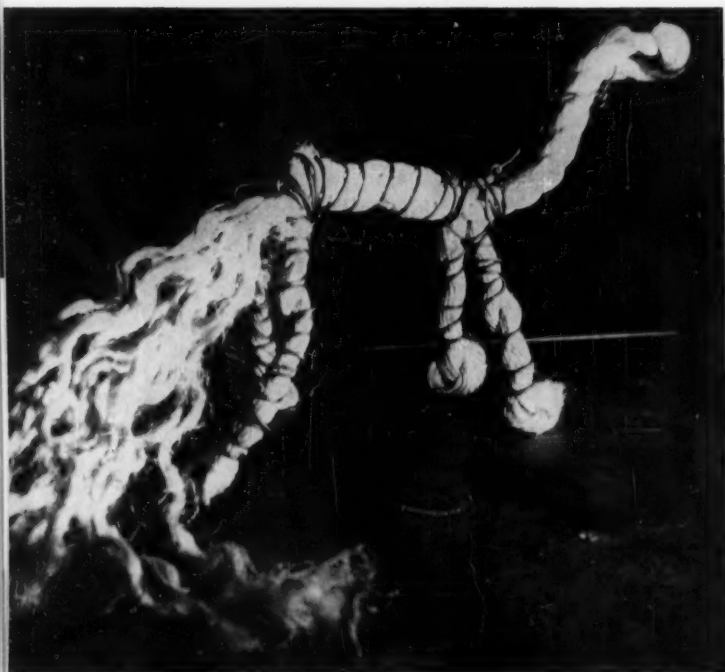
downward curve; a humpback camel will go the other way. When you coil the wire around appendages such as arms and legs, it is wise to carry the coiling a little way onto the main trunk of the figure. This procedure will permit shoulder and hip joints to retain expressive gestures and prevent appendages from remaining flabby.

You can be sure that imagination is the keynote in the process described to this point, and imagination is no less important in the finish of the rope figure. One person ties an overhand knot in the "neck" of the rope animal and appropriately dubs the product "knot head." Another uses the knot for the head and inserts an empty spool through the opening to furnish eyes for both sides of the head. And another features a big blue ribbon bow. "But if one has no imagination" you puzzle. Working imaginatively in a material, we find, is like writing a letter. Just as many of us cannot "imagine" what to say in a letter until we start writing (and then stopping may become a problem) we imagine best when in the *act* of painting, modeling, or even bending a length of rope that has been made plastic by coiling it with wire. If you work with eight-year-olds or older children, *give them rope*; give them wire; give them a few suggestions. Their imaginations will do the rest.

Ellery L. Gibson is assistant professor of art at Arizona State College, Flagstaff, Arizona. His article, "Do You Suffer with TT's?", appeared in the June 1956 issue. In using wire, children should use a soft non-springy variety.

*The unraveled rope adds interesting textural variations.*

*Pliers may be helpful in twisting wire; exercise caution.*





*Using string as a point of departure, fifth graders developed pictures by adding various details using chalk, crayon, or charcoal. Original ideas evolved as the children played with the pieces of string.*

KATHARINE HORNBERGER

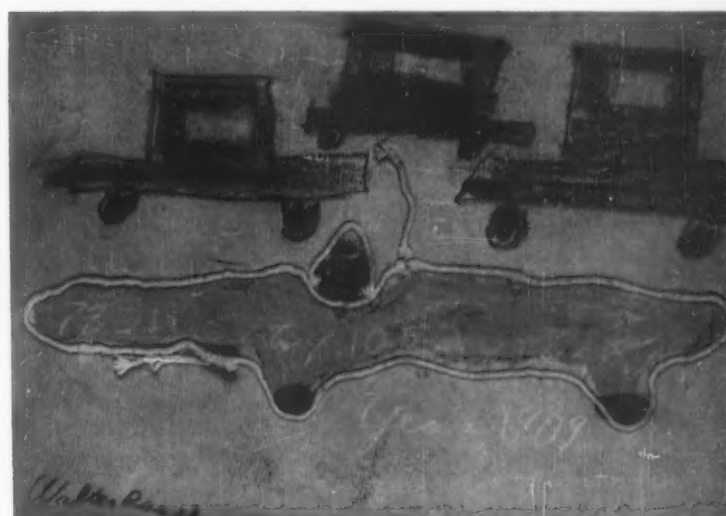
*Charcoal line was added to string design to complete dog.*

# SO WE DREW WITH STRING

We were faced with the question of "after clay" what to do. We had worked for several weeks on ceramics, and had to have a few short projects to fill in the time between bisque firing and glazing. We wanted something for the fifth grade to do besides chalk, or crayon—so we drew with string.

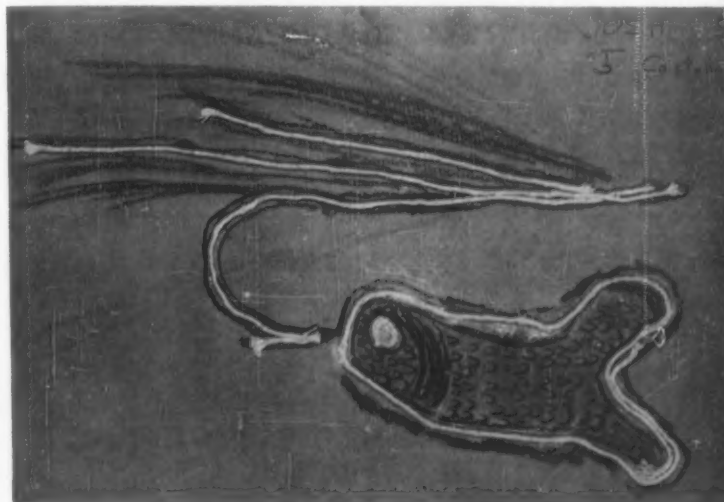
Each child had a sheet of gray bogus paper and a piece of string. They were asked to arrange the string in any fashion that most appealed to them on the paper, and then to paste the string down in that position. Some twenty minutes of experimentation and absorption followed, quite wonderful to watch, and then the hands started to pop up—ready for paste. Then with the chalk, or crayon, or charcoal we filled in the areas with various colors and shapes. The results were surprising to all of us, and we agreed that this was one of the more successful things we had done all year.

Katharine Hornberger is an art teacher at Pound Ridge and Bedford Village schools, New York. Several years ago we had a wave of interest in dropping strings on paper and allowing the accidental forms to suggest designs. In the account above the emphasis is different because children determine through experiment the form it is to be given.



*Chalk, crayon, or charcoal completed what string left out.*

*The string contour suggested a fish to this fifth grader.*





*After cutting was done, pieces were glued in chosen place.*

*A group of children combine linoleum blocks to mass produce announcements for a summer camp open house. Here is an idea which promotes group co-operation, reduces cutting for any one student.*

BRUCE HAIG

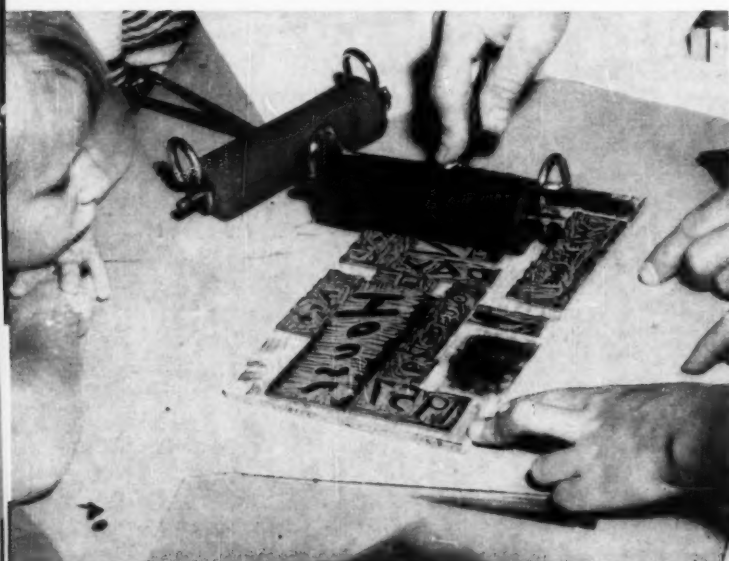
## WE COMBINED OUR LINOLEUM BLOCKS

The dual problem of allowing for individual contribution and, at the same time, preserving the attainable aim of the group is often difficult as we saw in the summer program arts classes at China Lake. One of our devices for attempting balance between these extremes of human need was the manner in which we shared and divided responsibilities when we used battleship linoleum to design, carve, print and distribute our Open House announcement during the summer.

A variety of letter forms and freely-conceived tool patterns were encouraged, with safety-type cutters being used for cutting. Control over size was only loosely aimed at since plenty of open space was desirable in the printed announcement. The problem of visualizing what happens to our left-to-right order of letters in printing was demonstrated. A trick with carbon paper emerged: the student places a piece of carbon paper with the carbon surface up, beneath a sheet of paper. The piece of linoleum to be carved is drawn around to indicate the field for the letters. The letters are drawn in freely at first, then more carefully. The paper is turned over and the letters are as in a mirror. By putting the carbon paper on the linoleum in the usual manner next and tracing the mirrored lettering, the linoleum has been prepared for carving.

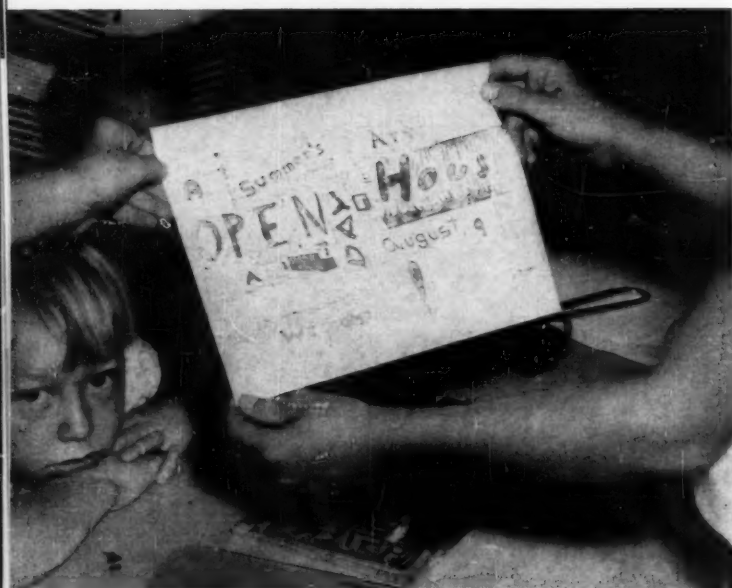
After the cutting, the pieces were assembled in different ways until the composing committee was satisfied. Polyvinyl acetate ("white glue") was used to secure the pieces of linoleum to a piece of  $\frac{3}{8}$ " plywood. Printing started at once. This method may be developed for group production of programs, newspaper heads, greeting cards to absent classmates, divider pages in yearbooks and posters.

Bruce Haig is art instructor at the Burroughs Junior High School and in the summer program, China Lake, California.



*The composite printing block was tested as children watched.*

*A completed print, inviting guests to attend the open house.*



PHOTOS BY CHILDREN'S PHOTOGRAPHY CLASS



*For communication to take place effectively, word symbols must have the same meaning for both the speaker and listener. Words have meaning only in relation to experiences associated with the words.*

## ART TEACHERS AND THE WORDS THEY USE

Did you ever stop to think about the words we use in our field? Art teachers are often heard to use words such as: "creative," "organic," "aesthetic," "unified," "imaginative," and "inventive." We even put these words in combinations: "The child who is involved in art activity can realize his own *imaginative* and *inventive* potential." . . . "Creative activity is *unified*; it has implications for developing self-awareness." Some of us talk about art and personality, mental health, aesthetic experience, and "a way of life."

In short, the literature in the field of art education has grown rapidly. Our vocabulary has been expanded. Teachers and students find themselves dealing with changing conceptions and words. Oftentimes, however, they find themselves reading or listening to words that they do not understand but sound authoritative. When confronted with such words, some people accept the "authority" from whom the words stem and nod in agreement to something that they feel "ought to be right." The words they accept leave no questions in their minds. It is somewhat akin to being for "God, mother, and country."

It is my opinion that much of our "agreement" is at a verbal level. Although many of us seem to agree upon the words we use, our actions are not always consistent. They are, indeed, often at variance with each other. This problem of relationship between the words we use and the actions we carry on is a crucial one for all educators. It is a problem that needs to be seen against the background of the symbols we use and the meanings they convey.

One of the things that characterizes man from all other animals is his capacity to use symbols. Symbols are both the tools for thought and the means by which thoughts are communicated. They have enabled man to learn much more rapidly in ways different from other animals. As art teachers, we are able to share some of the experiences of our fellow art teachers through the use of symbolic communication. Toward this end, many of us gather at meetings to talk of things that concern us or we take time from our daily activity

to read an article such as this. Symbolic communication, however, is not as easy as some would think. The fact that we formulate symbols does not mean that we ourselves *understand* them nor does it assure us that the symbols will communicate the meaning we intend to those who "receive" them.

For communication to take place, *symbols must transmit meaning*. We are, however, often confronted with symbols to which we either cannot ascribe meaning or we ascribe a meaning which is different from the one intended. There are those who naively assume that questions of meaning can be settled by a dictionary. *Such is not always the case*. The intended meaning of a word is not inherent in the word itself; rather, words have meaning in relation to the organization of experience associated with the word. (For an excellent discussion of this problem, see Anatol Rapoport, *Operational Philosophy*, Harper & Bros., 1954.)

Let us take a few examples to illustrate some of the problems involved in communication: (a) "*I went to the post office with three cents in my pocket and was able to buy a postage stamp.*" Most of us would have little difficulty in deriving meaning from this statement. To be sure, there are an infinity of questions that the statement does not answer (which post office?, how did I go?, was the money in my trouser pocket or my coat pocket?, etc.). The statement does communicate to the extent that we have had or will be enabled to have *experiences* with post offices, three cents, pockets, and postage stamps. (b) "*. . . the patriotic archbishop of Canterbury found it advisable—*" "*Found what?*" *said the Duck.* "*Found it,*" *the Mouse replied rather crossly.* "*Of course you know what 'it' means.*" "*I know what 'it' means well enough, when I find a thing,*" *said the Duck,* "*It's generally a frog or a worm. The question is, what did the archbishop find?*" (Lewis Carroll, *Alice's Adventures in Wonderland*, Penguin Books, 1946, p. 44.)

We can share the bewilderment of the Duck when he does not understand what "it" means. "It" has a different reference point in *his* experience ("It's generally a frog or a worm")

than it does for the Mouse. Both he and the Mouse can say, "I know what 'it' means" and actually "mean" something very different. If each went to get "it" or to *act* in relation to "it" the differences in meaning would become obvious.

$$(c) y = \frac{N}{\sigma\sqrt{2\pi}} e^{-\frac{x^2}{2\sigma^2}}$$

This statement is given as another example of symbols that would usually fail to convey meaning. While the statement would doubtless communicate to a statistician (as the equation of the normal probability curve) most people would be at a loss to derive meaning from the relationships contained in the statement. Somewhat different from the conversation between the Duck and Mouse, it would be extremely difficult to act *as if* we knew what the statement meant. While we could say, "Oh yes, I know what 'it' means" and then act in relation to our meaning, it is not

likely that we would say that we know what  $\frac{N}{\sigma\sqrt{2\pi}} e^{-\frac{x^2}{2\sigma^2}}$

is because most of us could not conceive of *any* experience in relation to the statement.

Each of the examples given points to the need to have or to obtain a reference in experience to understand the statement. It should be pointed out, however, that all symbols do not communicate in a "one-to-one" or exact sense. Susanne Langer in "Philosophy in a New Key" refers to the distinction between discursive and nondiscursive symbolism. Discursive symbols have as their purpose *describing* or *accounting* for a phenomenon. The ideas being communicated are verifiable and conform to laws of syntax or of mathematics. Nondiscursive symbols are symbols for *artistic expression*: "the creation of forms symbolic of human feeling." There is no requirement for "one-to-one" correspondence of meaning between the artist and those who view his art. It is in this sense that Langer says, "A work of art . . . may truly be said to 'do' something to us, . . . to formulate our conceptions of feeling and our conceptions of visual, factual, and audible reality together. It gives us forms of imagination and forms of feeling, inseparably; that is to say, it clarifies and organizes intuition itself."

Teaching art is both a science and an art. It involves the use of discursive and nondiscursive symbolism. To the extent that teaching is a science, we need to examine the discursive symbols we use in order that they convey more precise and insightful meaning. To the extent that teaching is an art, we need to become more sensitive to our own feelings and actions in relation to the words we use. In each instance, however, there needs to be an awareness of the interdependence of symbols and experience. Words such as "creative," "organic," "aesthetic," and "imaginative" can enable greater sensitivity in teaching art. These words, however, only convey meaning to the extent that we are able to organize our experience in relation to the words.

The observation that we have achieved an almost monolithic verbal agreement about teaching art makes me

wonder about the varied methods which are used in the field of art education. Everything is called "creative": numbered painting kits, boxes of "mobile materials," and prepared scraps for printing, collage, etc. Children are prodded to be "imaginative" and "inquisitive" in the context of punching holes in a leather belt as well as in the context of being given materials such as wire, cellophane, and plastics for which they see no purpose. We are confronted with the obvious trap of talking about "it" (creativity, discipline, aesthetic, independence) *as if* we were quite clearly in agreement about the experiences being described. There is, however, the contradiction that we seem to agree at a verbal level without being fully aware of what our words mean on an operational level.

This points up the other side of the coin in using symbols—their danger. Lacking a clear experiential reference from which our words derive their meanings, *we may make the mistake of substituting the words for experience itself*. Moreover, there can be the tendency to act one way and speak in another without the two having any relationship. This would account for two teachers agreeing about their art program at a meeting and then returning to their classrooms and acting as if they disagreed about teaching art. The separation of words from experience gives rise to people who talk the "right language," and worse yet, people who adjust to words rather than to experience. In short, we run the risk of replacing our world of experience by a world of symbols.

Terms such as "creative," "aesthetic," and "imaginative" need to be used in such a way as to make their operational meaning explicit in one or both of two ways: our words should be rooted in experience and should be the basis for projecting new experience. As teachers, we need to be wary of using words for which we cannot project such a reference. We should avoid nodding our head in agreement or expecting others to agree similarly with "words themselves." Words and our experience need to be seen and felt in relation to each other. In speaking or writing, we need to be sensitive to the meanings that others will attribute to our words. In listening or reading, we need to sense ourselves as active participants in projecting meaning into the words we receive. The dynamic relationship between words and experience enhances the possibilities for creating new symbolic abstractions in order to realize "new" experience. In this way, *the symbols that people create serve as the "take-off" point for creating new experience and symbols*. Translating this to our own teaching, we need to use our words and actions as springboards *for each other*. In this way, talk will not be "just talk," but will have enriched meaning because it will stem from our lives.

Jerome Hausman is assistant professor of art, department of art education, Ohio State University, Columbus, Ohio. He has been active as a speaker and participant in various art conferences and is well-known to many of our readers. Don't laugh, but we have had a hard time communicating the equation given. If it is wrong it illustrates the point.

*Dr. Ralph G. Beelke, right, will be executive secretary.*

Plans which have been taking shape over many years become a reality this October, when the National Art Education Association will have its first full-time secretary in its own office. Dr. Ralph G. Beelke, present specialist in the arts for the United States Office of Education will be the executive secretary. Headquarters will be in the recently erected National Education Association building, located in Washington, D. C. The selection of Dr. Beelke for this important post was made from a list of outstanding members of the profession and ratified recently by the Council of the National Art Education Association. In making the announcement, Dr. Reid Hastie, president, asked us to say that the decision was a very difficult one because of the many superior individuals who had expressed an interest in the position. Although the initial office staff will be small, in comparison to those of other special areas, it represents a milestone in art education that deserves our appreciation to the many council members who have worked over almost a decade to make this dream a reality.

Ralph Beelke has had a wide experience in various art teaching levels, and holds the degree of doctor of education from Teachers College, Columbia University. His experience with the Office of Education, where he carried on his duties with distinction, will be invaluable in his new post. The



## N. A. E. A. APPOINTS EXECUTIVE SECRETARY



COURTESY NATIONAL EDUCATION ASSOCIATION

readers of School Arts will remember him as an advisory editor and as alternate monthly editor of the book review page, New Teaching Aids. The new office will make it possible to coordinate and correlate the various activities of the National Art Education Association, the affiliated regional associations, and the state organizations, in a unified program. This is a bold undertaking, based on faith in the future, and it deserves the support of all educators. Although about eighty per cent of the initial budget will come from normal membership resources, fourteen commercial firms have agreed to support this venture by contributions of \$250.00 a year for the first three years. In expressing our thanks to these firms, whose support is significant, we must also give ourselves a well-deserved pat on the back.

*Washington offices will be in new N. E. A. building, left.*





PHOTO BY MARCIA CHAMBERLAIN

Above, beach workshop at Pacific Arts Association meeting, Asilomar, California. Other P.A.A. workshops are below.



PHOTOS BY WILLIAM H. MILLIKEN, JR.

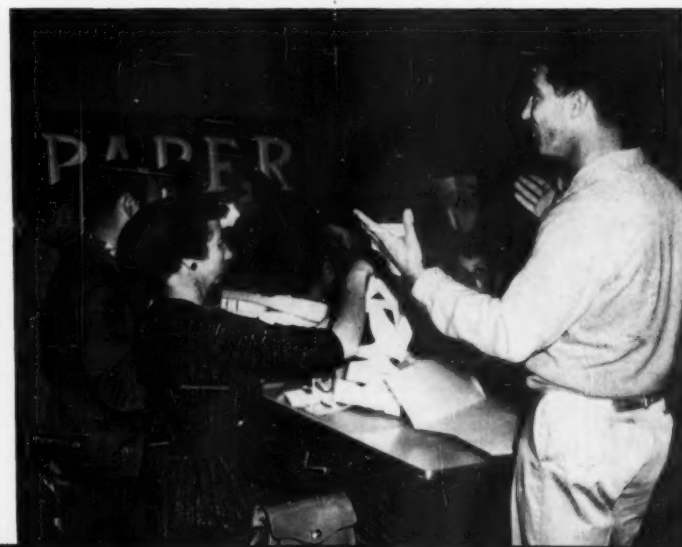
Seen at the Western Arts Association conference, Louisville. Bottom, paper sculpture workshop at Pacific Arts meeting.



PHOTOS COURTESY PHILORA GOLDSWORTHY

## AT THE ART CONFERENCES

Each of the four regional associations affiliated with the National Art Education Association held very worthwhile conferences this spring. We have tried to present through these candid photos a cross section of what goes on at these meetings. When asked what he liked best about one of these meetings, someone replied: "The people who attended." It takes more than excellent programs to make a good meeting. There is no substitute for the nice people who participate.





Above and below, some of the views and the people at the Eastern Arts Association conference, held in Washington.



Above, Southeastern Arts Association conference at Tampa. Below, discussion group and workshop at the E.A.A. meeting.



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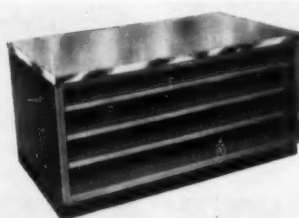
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**Paper Storage** Shown here is a new addition to the Grade-Aid line of all steel school equipment manufactured by School Equipment Mfg. Corp., 46 Bridge Street, Nashua, New Hampshire. An excellent unit for storage of art papers, there are four fixed shelves, a Melamine counter top and gray enamel finish. The unit is 47 3/4 inches long, 21 inches deep and is available in a number of heights to suit all grades. Swivel-type casters are optional. For more information on this and other items by Grade-Aid, please write the manufacturer.

**Small Tools** A catalog of small tools for craftsmen, hobby workers and those in the graphic arts field is offered without charge by the manufacturer, The Griffin Mfg. Company of Rochester, N. Y. A feature in the catalog is a double end penholder which holds a crow quill in one end and a standard lettering pen in the other. You'll also find a variety of knife blades and holders for silk screen stencil cutting, leather work, wood carving and other crafts. In addition, there are special blades for cutting mats, parallel liners, lead holders, marking pencils and other marking and cutting tools you may want to consider for your graphic arts classes. For your copy of this free catalog, please write: Items of Interest Editor, 186 Printers Bldg., Worcester 8, Mass., and ask for the new Griffin catalog.

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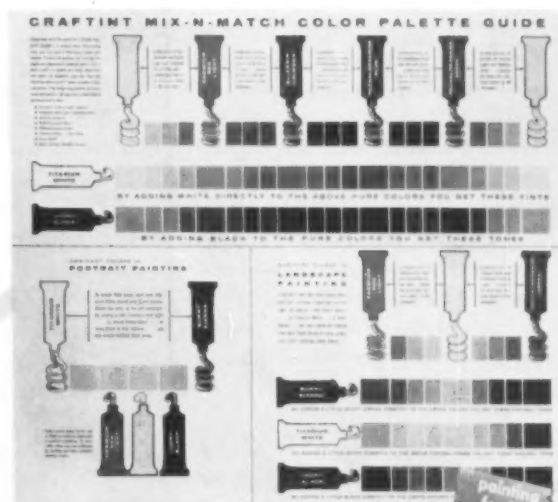
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HALE A. WOODRUFF



*"Young Man Pulling a Rope," drawing by Rembrandt van Rijn, famous Dutch painter and master graphic artist, 1606-1669.*

## REMBRANDT, MASTER DRAFTSMAN

Rembrandt's "Young Man Pulling a Rope" offers an excellent opportunity to study the peculiarities of drawing as a means of expression. This drawing, executed sometime during the last years of his life, is typical of the work of this well-known master. In it we can grasp a sense of the whole, of the oneness of the young man as he engages in his task. Our first impression is that of simply-handled masses and of pulsating, sensitive lines. In Rembrandt's drawings the **quality** of the theme or subject is conveyed, for he was concerned less with a descriptive delineation of it than a revelation of its inner essence. He achieved a sense of structure through a formalized treatment of space, volumes, and planes. His line does more than merely define the edges of forms; it is form, in that the linear treatment expresses the masses and volumes as do the larger washed areas.

The range of variation in the masses is suggested by the use of thick and thin lines. The spirit and vitality of his brushwork call to mind the work of one of his followers, Daumier, whose brush moved briskly and adroitly, creating intensely felt forms. And while Rembrandt's method was one of unerringly swift notation and a seeming effortless economy of brush operations which he held to a minimum, he was always successful in expressing the wholeness and completeness of his subject. The resulting spontaneity and looseness in Rembrandt should not, therefore, be confused with aimless freedom and purposeless self-expression. "Young Man Pulling a Rope" is not simply a sketch; it is a study in which the essence of the action is captured at the height of its intensity. The body of the youth, treated as planes, moves in and out spacially. The forward movement of his right knee and shoulder provides the weight (tension) to act against the resisting rope.

Rembrandt's skill and keen perceptive and conceptive sensibilities enabled him to make a graphically convincing statement in, apparently, a relatively short period of time. For we can see that his brush moved rapidly, unequivocally, and directly. Yet the time factor in the execution of a work of art is, in its final analysis, irrelevant. It is of little or no consequence whether a drawing is done in ten minutes or ten hours. The important thing is whether the artist accomplished the purposes which he set out to accomplish; purposes which may have been previously established by the artist before undertaking the drawing, or purposes only arrived at during the actual process of making the drawing. In the case of Rembrandt we do know that he was primarily concerned with expressing the fundamental essence of his subject; with conveying the inner energy and vitality; with the immediate simplification and dramatization of volumes and space. These are qualities which can be momentarily executed and expressed. Such a concern as this would naturally tend to exclude any other method or procedure than those employed by Rembrandt.

By way of comparison, consider, if you will, the drawings of other well-known masters. Ingres, for example, was more deliberate, more laborious in the execution of his drawings. And while his drawings were descriptive, they were at the

same time poetic and expressive. His figures and portraits were personal, individualized interpretations of some one specifically identified or identifiable; the individual character of his subjects is revealed in his drawings.

On another hand, the drawings of Vincent van Gogh possess the quality of paintings. There is the "sensation of color" as one views the drawings of this master. The quality of the stroke of his quill dipped in black ink is closely akin to that of his brush loaded with orange or blue pigment. Leonardo da Vinci's drawings are, for the greater part, analytical studies of nature, anatomical studies of the human figure or working drawings for his projected inventions and experimentations. These drawings have remained throughout the centuries as some of the greatest accomplishments of this genius of geniuses. Two contemporary artists, Steinberg and Klee, have developed personally-unique approaches to drawing. Steinberg is well known for his incisively satirical and psychologically perceptive commentaries on modern man in a modern world. And Klee's imaginary worlds of fact and fantasy take on an artistic reality through the fanciful meanderings of his poetic line drawings.

In mentioning these several artists the intention was simply that of making comparisons and not that of raising any question as to which approach to the making of drawings is better than another. By pointing out certain differences in such drawings, we may be able to gain some insight into their unique character and quality as well as those of Rembrandt, and to understand that there are many, indeed endless ways in which the drawing may be used to achieve various types of expression.

Rembrandt made countless drawings and studies during his lifetime. For him they were many things. They were studies for paintings which he subsequently produced. They were definitive works, existing in their own rights as works of art in themselves. They served to sharpen the perceptive sensibilities of the artist and to intensify the expressive power in his paintings. Their spirit and vitality found their way into his etchings, which are themselves outstanding contributions to the field of graphic art. Much can be learned from this simple yet compelling drawing. And much can be learned by drawing, by drawing consistently with expressiveness, perception and honesty.

Hale A. Woodruff is professor of art education, New York University, and council member of the National Committee on Art Education. He is a well-known painter and teacher.

# understanding art



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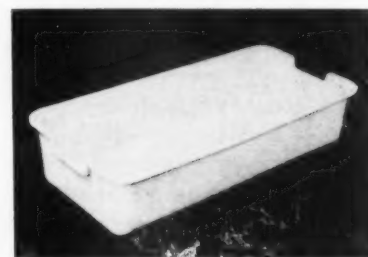
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## ITEMS OF INTEREST *Continued*

**New Films Catalog** Bailey Films announces the publication of their new 24-page catalog describing over 100 educational films covering all grade levels and many subject areas—including a wide variety of interest to art teachers. A number of 1957-58 productions have not previously been announced. All subjects are available for preview to prospective purchasers and for rental to all interested parties. Each listing is briefly described and priced for either rental or purchase. All films were independently produced and are distributed exclusively throughout the country by Bailey Films. This catalog may be obtained free of charge by writing to Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, California.



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**Scholarships** Students considering admission to R.I.T. will be interested to know that scholarships are available to qualified entering students. Six are offered for study in the School of American Craftsmen and two for the School of Art and Design. For further information and application forms, write to the Chairman, Division of the Arts, Rochester Institute of Technology, 65 Plymouth Ave., South, Rochester 8, New York.

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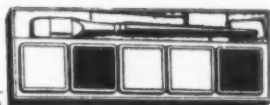
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Gordon E. James leaves post with Institute

**Changes in Personnel** Gordon E. James, who served since 1955 as president and executive secretary of the Crayon, Water Color, and Craft Institute, has retired. New president of the Institute is John M. Hamilton, president of Binney and Smith Company. Elizabeth Clarkson, new executive secretary, will be in charge of the offices of the Institute and Related Arts Service at 420 Lexington Ave., New York City. Gordon James, a former teacher who worked his way from salesman to general sales manager for the American Crayon Company, retired from that post in 1955. We wish him well.

Elizabeth Clarkson, new executive secretary



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## LETTERS

**Simple Lithography** David Cohen of 611 Swede St., Norristown, Pennsylvania, writes: "In an art class where resources are scarce, I plan to have students explore graphic media. Lithography has been impractical, as press and stones are unavailable. I would greatly appreciate information you can give me regarding any substitute lithographic material and method. Thank you."

It is unlikely that the professional graphic artist would be of much help because he is in love with the sensitive reproduction qualities of the stone. In fact, he would be reluctant to advocate the use of metal plates used by many, because they are not quite as sensitive. Dr. Horace Heilman had an article, *Lithography Simplified*, in the March 1957 issue of *School Arts*. Methods he uses are quite simple, based on some commercial techniques, and equipment is not very expensive. We take it, however, that the writer is seeking something that is even less complicated in technique and equipment.

Here are some ideas that may have the beginnings of a solution if some of the art teachers will work on them. Gladys and Wilber Stilwell had articles on *Blottergraph Printing* in the March 1956 issue and on *Transax* in the February 1958 issue of this magazine which may give a start to those who would like to experiment. In the first article wax crayon, water color, and blotters are used. In the second article wax paper and water color are used. In each case the wax resists the color in much the same manner as in lithography. These procedures, which were developed by the Stilwells, may be a bit too elementary for this particular purpose but there may be some principle involved which could be adapted. You might keep this in mind while investigating the new method by which letters and forms are reproduced on the Multilith press, utilizing "paper stencils" instead of the metal plates in normal use. Many firms making a business of reproducing letters are using this method.

Philip M. Barclay of the Ardmore Teachers College, Auckland, New Zealand, wrote us about an art teacher who had drawn with greasy black crayon on a piece of linoleum, and then painted liquid gum over the whole area. The gum took quite well on the linoleum but was repelled by the greasy crayon. When the gum was dry the linoleum plate was placed under the tap, the gum became slippery but the crayon resisted the water. The block was then inked with a roller and printing ink, and a print "hardly distinguishable" from a lithograph was made. Results have not been consistently satisfactory, however, for some unknown reason. Since then Mr. Barclay has tried experiments with carpenter's glues and gelatin on linoleum, various kinds of sized and glazed wet papers, timbers and fibre boards without consistent success. He is convinced that a useful and economical substitute for lithography is just around the corner, and wrote to suggest that our readers experiment. If anyone gets the answer, please write; all of us would like to know.



JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

## beginning teacher

**Preparing to Teach Art** Just what is a good program for art teacher education? That there are diverse opinions concerning this point was emphasized recently, when a high school student asked: "In your opinion, which two or three colleges are best in programs for art teaching? I am interested in becoming an art teacher." Another art educator present said, "I think you should go to a school where you can get a *good art background* and, *after you have that*, then you can get your *art education*." The reply was surprising not only because of the viewpoint revealed but also because of the sureness with which it was expressed. The writer was unable to give such a brief and decisive answer and, furthermore, felt that this problem needed to be explored much more fully with the prospective art teacher in question. After all, what is a "good art background" and wherein is "art education" separate and distinct from it?

Important for the high school student to realize is that college, university and art school programs in the preparation of elementary and secondary art teachers vary in significant ways. It is not too difficult for the student to discover that they vary according to course requirements in general education, professional education, history and criticism of art, techniques and production of art, and theory and practice in the teaching of art. These are important to be sure, but he needs only to study college catalogs, note these aspects of the art teacher education programs and select the college which seems to meet his needs. It is not so easy, however, to get a picture of other equally important variations in college programs: i.e., the attitude and interest the teachers of a

particular college have with regard to the student and the ways they work with him as a prospective art teacher. This is crucial in the sense of *ignoring* or *knowingly placing emphasis upon what is happening to the student as a person* during the time he is there. The student and his high school counselor will wisely be interested in the colleges where teachers are asking themselves such questions concerning each prospective art teacher, as:

- 1 Is he gaining a deeper and broader understanding of art in its fullest sense . . . not only in its relation to the lives of people of earlier times but also in its relation to his own life in the present?
- 2 Is he more aware of self as a person with powers to perceive the world about him, to conceive ideas with regard to it and to create uniquely (desire to grow, initiative, self-discipline, responsibility, enthusiasm, ability to activate and evaluate his ideas)?
- 3 Is he growing in ability to express his ideas in imaginative and original visual art forms in various media (knowledge, skill, craftsmanship, aesthetic sensitivity, taste)?
- 4 Is he increasingly sensitive to the needs of others (knowing when to move into a situation in terms of the needs of the situation and when to make way for the other person)?
- 5 Is he beginning to gain some insight into the "what" and "why" of the elementary and secondary school program, the place of art in it together with the role of the teacher with respect to it?

The student's question, "Which colleges are best in the program for art teaching?", can be answered by asking him, "What kind of a person and art teacher do you want to become?" It is not a matter of getting a "good art background" first, and one's "art education" afterward, so much as it is gaining a good art background *at the same time* one is having an art education.

Bob Henning, Leon County (Florida) art consultant, working with fifth graders of Billy Campbell at Leonard Wesson School.



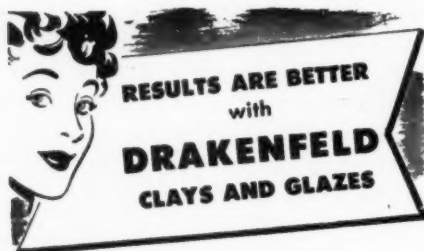
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## ART FILMS

One of our best film producers and distributors, Bailey Films, Inc., 6509 DeLongpre Avenue, Hollywood, California, has recently announced the publication of their 1958 catalog. This catalog has one of the largest listings in the field of art education films and many other educational fields of interest to art teachers. While mentioning catalogs, Brandon Films, Inc., 200 West 57th Street, New York City, New York, is distributing their new catalog. Any person who is interested in presenting film programs for adult groups or film clubs should have this fine listing of foreign and experimental films.

*Angry Boy* gave us the picture of a boy in trouble. It did not directly look at a problem in art, but as teachers we did look at a young person in trouble. This, I think, made it an important film for us. It helped us understand. The Mental Health Film Board, Inc., Film Service Department, 13 East 37th Street, New York City, New York, has brought us a film that might well be a sequel to "Angry Boy." Here we see a teenager who reacts to his problems by drinking. With this as the theme, we examine many of the problems of a teen-ager, especially "why do adolescents rebel?" This is not answered but we do have an insight into the teen-ager. Look at *Kid Brother*; it will deepen your knowledge; it may help you with an immediate problem.

The University of California Extension Department has given us another film of the quality I saw in "Kid Brother." This film, *The Child in the Middle*, is a case history of a six-year-old and how she is helped by the parent and teacher working together. The film is especially good in showing guidance techniques, observation case studies records, and the analysis of the child's painting.

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

RALPH G. BEELKE

Dr. Ralph G. Beelke is Specialist, Education in the Arts, for United States Office of Education, Washington, D. C.

**Art Directing: For Visual Communication and Selling,** by Nathaniel Pousette-Dart, Editor-in-Chief, published by Hastings House, New York, 1957, 240 pages, price \$15.00.

This book, more than six years in the making, is the cooperative endeavor of almost 70 contributors who have pooled their wide experience and know-how. The profession of art directing is surveyed in all of its ramifications and a revealing picture of the art director's work is given. The techniques and procedures of the art director in many fields are discussed. Some fields covered are advertising agencies, magazines and other publications, television and motion pictures, retail stores and promotions, posters and displays, direct mail, industrial and product design and consulting and studio work. The views of management are considered and there are stimulating portions which give attention to the relation of the art director to science and research, the fine arts and architecture, a code of ethics and to programs of education and training for persons entering the world of commercial art. This is an important book for all who are concerned with the implications of visual communication. It is a must for the art school and teacher training institution and a very valuable tool for the high school teacher of art who is called upon from time to time to perform a guidance function. As might be suspected, the book itself is a work of art.

**Manual of Drawing and Painting,** by Jack Clifton, published by Watson-Guption, New York, 1957, 63 pages, price \$5.95. Intended to aid the beginner, the solitary student or to supplement formal art instruction, this book consists of hints and suggestions for dealing with some thirty topics of concern to the art student. Help is given with drawings and sketches rather than words and some of the topics covered are shadows, reflections, perspective, edges, drapery, skies, and composition. An excellent summary statement concludes the book and emphasizes individuality rather than conformity and encourages each student to "see" for himself.

Two other Watson-Guption books which will be of interest to some people are **Painting Surf and Sea,** by Harry R. Ballinger, 1957, 93 pages, price \$8.50 and **Learning to Paint in Oil,** by Jerry Farnsworth, 1957, 125 pages, price \$8.00. The Ballinger book is a personal one and presents one person's approach to painting the sea. Sections of the book consider materials, composition, color mixing, wave action, painting skies, painting surf on a rocky shore and a sandy beach, etc. Step-by-step illustrations accompany the discussion of each topic covered and ten typical seascapes are provided at the end of the book for the student to copy. It is always disturbing to see the encouragement of

## new teaching aids

copying as presented in this book for it tends to negate many of the values which should accrue to a person as a result of participating in art activities.

The book by Farnsworth, after beginning chapters discussing a point of view and materials, takes the reader through a step-by-step process of painting a still life, a head, and a figure. These are painting demonstrations and illustrate one way of working very well. Several pages of comments made by the author in his classes and which were written down by students conclude the book. Almost everyone will find something of value here for it is in this context that teaching and learning take place. The author suggests reading *The Art Spirit* by Robert Henri and one is certainly reminded of this book by Farnsworth's statements to his students. One wishes this technique were used more often in books on art by artists.

The How-to-do-it Series of Studio Publications, New York, continues to grow. Recent additions include **Sculpture in Paper,** by Bruce Angrave, 1957, 96 pages, price \$6.50, How-to-do-it Series No. 72, and **Drawing the Female Figure,** by Francis Marshall, 1957, 96 pages, price \$6.50, How-to-do-it Series No. 69. The book on paper sculpture begins with a discussion of the use of paper in China, Mexico, England and Poland and then discusses the fundamental forms of the craft. The author presents his way of working and gives a detailed construction guide for the development of a full-round face and for a full-length figure. A section illustrating the work of sixteen sculptors in paper concludes the book. Although the book on figure drawing does present suggestions on materials and techniques, its value lies in the point of view which is suggested throughout the book. Emphasis is placed upon getting involved in drawing. Once this is done the value of further technical study and knowledge of anatomy becomes apparent and this study becomes meaningful. It is refreshing to see a how-to-do-it book emphasize the excitement which comes from involvement in the art process. Too many want to press people in rigid molds and involve them in mechanics which are of doubtful value.

**The Puppet Do-It-Yourself Book** by Lois H. Pratt, published by Exposition Press, New York, 1957, 75 pages, price \$3.00. A handbook for beginners and teachers, this book describes various ways of making puppets. It begins with a discussion of simple heads and moves to a consideration of complex modeled heads with individuality. One section of the book contains three puppet plays.

Any book reviewed in *School Arts* may be ordered through the Creative Hands Bookshop, 186 Printers Building, Worcester 8, Massachusetts.



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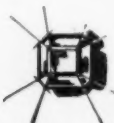
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**ALICE A. D. BAUMGARNER**

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

*Recently the PTA of our school offered to purchase art books for the elementary school library. My first objective is to provide reference books in art education for the teachers' use. Then I want to purchase books written on the elementary level. I would like some suggestions for suitable books the children can read and understand. Pennsylvania.*

You might add to the books you listed for teachers some of these recently published ones. "Art Education, Its Means and Ends" by de Francesco; "An Introduction to Art Education" by Wickiser; "Early Adolescent Art Education" by Reed. If you haven't copies of the following you might consider these: "An Introduction to Children's Art for Teachers and Parents" by Mendelowitz; "Art Education in the Kindergarten" by Gaitskell or any of his other books; "Display for Learning" by East; D'Amico and others, "Art for the Family." Magazines such as "School Arts" and "Arts and Activities" are carefully planned to help teachers.

For children's books you could get listings from National Council of Teachers of English, 704 South 6th Street, Champaign, Illinois; The New York Public Library, Fifth Avenue and 42nd Street, New York 18, New York. Perhaps there are helps of this sort to be had from your state library.

There are numerous books on painting for children. Examine such authors as Chase, Gibson, Janson and Janson, and Strain. Compton's Encyclopedia has a beautifully-done section on painting. Teachers have reported that children enjoy "Clay, Wood and Wire" by Weiss; "Discovering Design" by Downer; "The Growing with Art" series by Ellsworth and Andrews. You might consider also any number of the handsomely illustrated story books for children. A book that will help a child to learn to look and to see is to be found in such a book as "Forms and Patterns in Nature" by Strache. Publishers offer to send books on approval sometimes. You might write for catalogs and seek the help of your local and state librarian.

*Do you know of a film about art suitable for a Parent Teacher Association meeting? New Hampshire.*

A film made quite some time ago is yet one of the best that I know. "A Report in Primary Colors" prepared under the guidance of Sara Joyner by the State Department of Education, Richmond, Virginia. This was made in the Matthew Maurey School in Richmond with kindergarten through grade four. This age range may seem to be a limiting factor but this is more than offset by the examples of the way arts are expressed by the children and the manner in which art functions through the school "as a natural part of good

## questions you ask

school living." Most of the films on art are prepared as records of a specific kind of art experience.

*The question of figure drawing in the fourth grade has arisen. I have been requested to give definite instruction in the drawing of figures. These figures would not be a part of any picture but would be practice so that the child can later make pictures with figures in them. My belief is that this entails something far too advanced and too isolated from reality for children of this age, and therefore would lack meaning, would not be a real teaching-learning situation. My experience with children and their art at this age level leads me to believe that a better approach would be to give children an opportunity to draw many figures doing many things, things which are of interest to children at this age, and to make them a part of a whole picture rather than an isolated figure. I believe that instruction should be mainly looking at and talking about figures in action, where they bend, how they move, what happens when they move quickly, when they are tired, etc. Such instruction would be to help children to show their figures in action, to make them really move, to help erase a feeling, to make them big enough to be important, to put them in a setting which increases their meaning in the picture, and to help children develop a freedom in expressing the action of their figures through confidence and satisfaction in their total picture.*

*I do not believe these things can be accomplished by isolating figure drawing as such into either one or a series of lessons and giving definite instruction in "how to put them on paper." It is my belief that this has to be a gradual growth process accompanied by helpful comments, purposeful observation, lots of experience, and attitudes on the teacher's part which will help to build standards and appreciations on the part of the children. However, I would like your opinions and those of other art educators. I would appreciate an expression of your views and also any references you may be able to give me which will bear on this problem. Connecticut.*

You have answered your own question so well. You will find agreement among art educators that art expression must have meaning for the child. Through the child's recognition of his need we can teach. We can help him build his awareness, and a readiness to develop his skill. The reason for art education is lost if mere muscular control becomes the total aim. For further discussion refer to such writers as de Francesco, Erdt, Gaitskell and Lowenfeld. See also How Children Develop in picture making, Denver Public Schools.

# Spitting at the Sky

EDITORIAL

There is an old proverb (Spanish, I believe) which, freely translated in its vulgar vernacular, goes something like this: "He that spitteth at the sky will surely get the spray in his face." Perhaps the printed word would be more dignified if we restated it as: "He that ejects saliva in an upward direction must reckon with the forces of gravity." I recall vividly an experience at the age of eight, when three boys of similar age and I divided in quarters a full plug of chewing tobacco and proceeded to see which one could spit the furthest. We did, however, take the precaution of expectorating in a lateral direction. It seems to me that the current frenzied effort to be the first to hit the moon is in the same category as seeing who can spit the furthest. Lyman Bryson told the recent conference of the National Committee on Art Education that this "stunt" of reaching the moon with a box of instruments would cost enough to support a university for 100 years. If successful, we might get a few pictures and sounds, maybe even enough information to add a half page to a textbook.

If our purpose in reaching the moon is merely to prove that we can do it, and thus gain the prestige that comes from spitting the furthest, isn't the price a little high? And this is only the beginning, for there is some talk of eventually establishing a colony up there, with shuttle service to Mars and other planets. Think what that would cost, not so much in terms of human labor and money, but in terms of what we could do here on this planet of ours with the same concentration of scientific knowledge and finances. Apparently some people are so moonstruck that they are taking this moon business seriously. A New York cab driver told me that since we have already gone so far with it that he feels we should complete the job. The same driver also told me, after a narrow escape from a collision, that he thought women should not be allowed to drive cars in New York City. Apparently it didn't occur to him that if we used our best scientific resources to solve problems right here on our own planet that we could eliminate automobile accidents.

I don't remember all of the details about the building of the Tower of Babel, except that this early and fruitless effort to probe the sky resulted in language difficulties and people could no longer understand each other. There may be a passing thought for us here. At any rate, I think we need more stethoscopes than telescopes, more reading glasses than spy glasses, for science (like charity) should begin at home. We need to find medical cures for all of our illnesses, from cancer to the common cold. We need to develop

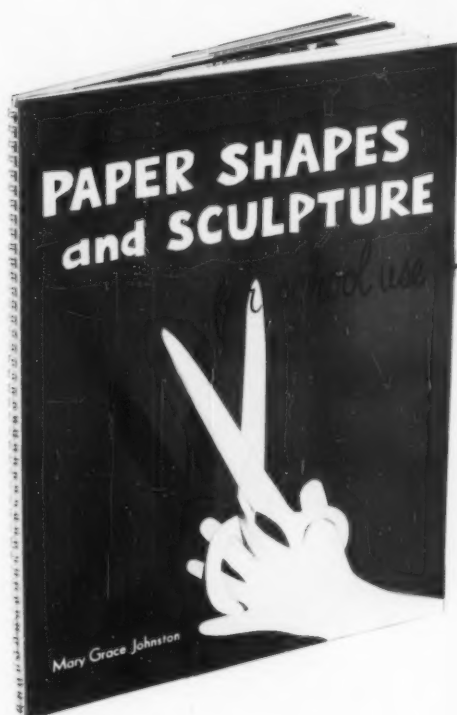
nutritious foods that are filling without being fattening and taste just as well as those with too many calories. We need to develop economical housing materials that will not rust or rot, which will provide better insulation against the elements, and which will last indefinitely. We need cars, washing machines, refrigerators, television sets, and other machines that will not wear out by the time they are paid for. We need textiles and fibers that will not tear or wear; colors that will not fade; safe and lasting roads across the lands, through the jungles and over the oceans; fast, safe, comfortable and economical means of transportation. We need water in the deserts, rain when we want it and no rain when we don't. We could use grass that grows only two inches tall and never needs mowing.

Some of these scientific possibilities may sound fantastic, but they are just as practical as a trip to the moon. We must find some way to share such scientific achievements with every human being, and a way for all peoples to share the products that can best be produced in their own countries with us. This brings us to the realm of the social sciences, and we desperately need trained professional people who can help create beauty where there is ugliness, love where there is hate, the good life where there is a meager one, respect for others where there is indifference, respect for one's self where there is futility. So, let's not herd every Tom, Dick, and Harriet into science, and save a few hundred thousand bright young people for the field of human relations.

Human expression is closely identified with human relations, and the arts (all of them) are essential to the complete and abundant life. Science, if it chooses, can give us homes, cars, and machines which will last much longer, and thus permit us to buy other things in the years between that we cannot now afford. But, if we are not going to sell our homes every five or six years and trade in our cars and appliances every two or three years, we must have things that are so well designed that we can tolerate them longer. This means that we must return to purer art forms, devoid of the modern rococo that makes them outdated fast. The scientist, the humanitarian, and the artist must work closely together if we would help all people attain the good life. Neither can do the job alone, and we can't do it at all if we waste our substance in shooting at the moon.

*D. Kenneth Dinwiddie*





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